

JEFFERSON MONTHLY



Being the Village

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are Building Community
Through
Family Support



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ON THE COVER

At the Cottage Grove Family Resource Center, aptly named A Primary Connection, Lesly (right) and Rhea (left) work together with crayons and paper

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JEFFERSON MONTHLY

APRIL 2005

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by Lara Florez

This story is about creating community by nurturing parents and children, by preventing violence and abuse and by eliminating isolation all over free coffee and animal crackers. It's about family service centers, or, family resource centers (FRC); the term varies depending on the local needs. I will be calling them FRC's for the sake of simplicity. We in the State of Jefferson have a number of family resource centers, although it is tough to pinpoint exactly how many. For, in an age of centralized control, FRC's are largely locally developed, controlled, operated and funded based on the needs of the community.

Solace and support can be found in the lap of the many Family Resource Centers that exist in the State of Jefferson. Answering questions about community, motherhood, loneliness and personal and social responsibility, Lara Florez tackles issues that every parent can speak to.



The Ashland Independent Film Festival and Houston's Custom Framing & Fine Art present photographs taken by the children featured in the Academy Award-winner *Born Into Brothels* (see *Artscene* for details)

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TUNED IN

Ronald Kramer

Classical Music Diminuendo on Public Radio?

Many listeners to one of Washington D.C.'s premiere public radio stations, WETA-FM, were shocked by the station's announcement early in February that WETA-FM would end classical music programming at the end of the month. The Washington area has long been served by WAMU-FM, broadcasting from American University, which had originally specialized in folk and bluegrass music but has moved toward a growing, concentration of news/talk programming. WETA-FM, the area's elder public radio statesman, has traditionally been a major source of classical music—blended with the major NPR news magazines, *Morning Edition* and *All Things Considered*—since 1970.

WETA-FM's decision to abandon classical music, arrived at during a meeting of the station's Board of Director's early in February, was described by the station's general manager as "principally and primarily a public service issue." He described the station's audience as shrinking (the 2004 Arbitron ratings were the station's worst in 15 years) and noted that the listener decline had resulted in significantly reduced public financial support for the station. Beginning March 1, much of the air time previously devoted to classical music is changing to news/talk produced by the British Broadcasting Corporation (BBC) leaving commercial station WGMS-FM as the Washington area's only source of daily classical music on radio.

WETA-FM's announcement represents a trend rather than an isolated event. In recent years other public radio stations,

including WFDD in Winston-Salem, N.C. and Oregon Public Broadcasting have eliminated classical music. According to one radio industry watcher, the M Street Group, "the number of noncommercial stations identified as 'classical' has been cut in half since 1993 while the number of news-talk stations has tripled." At WOUB, Athens OH, which dropped its classical offerings in January, the station's director explained "It is clear, based on the research that we have seen, that the classical music audience in southeastern Ohio is small and continuing to decline. The search shows that listeners want talk radio, and that the move would benefit the station financially."

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WE REMAIN COMMITTED TO
OUR CLASSICS AND NEWS
SERVICE AND, DESPITE THE
GLOOMY NEWS ABOUT
CLASSICAL MUSIC ON PUBLIC
RADIO IN MANY OTHER
QUARTERS, IT WILL ENDURE
SO LONG AS OUR LISTENERS
CONTINUE TO VALUE IT IN THE
MANNER THEY
TRADITIONALLY HAVE.”

The more cynical public radio observers point to these trends and find that "liberal affluent baby boomers (LAB's) are remaking American culture in their own image and have carried public radio along with the trend.

The less cynical simply observe that:

- at National Public Radio (NPR), the fruits of the \$235 million bequest from Joan Kroc, McDonald's founder Ray Kroc's widow, appear to have produced many new investments in news programming and not a single idea about strengthening cultural programming,
- classical music tends to be programmed successfully on public radio stations managed by individuals who themselves have background, or appreciation of, classical music and that fewer of those managers exist in today's world than was previously the case.

Few would deny that classical music

attracts a loyal audience (although some tend to devalue the social significance of their listening by suggesting that they are "passive" listeners as opposed to listeners who are "actively" intellectually engaged by news-talk programming). What is clear is that radio stations which offer classical music must do so for broad stretches of the broadcast day to remain successful. The model of interspersing a few hours of classical music with a variety of other music, and news-talk programming throughout the day, increasingly doesn't seem to satisfy anyone. So, if a station is going to program classical music successfully, it must do so in abundance and in a manner which meets the audience's expectations for professional delivery earning intellectual engagement with the music.

It is also clear that, with about 3% of the American people identifying classical music as an interest, a given hour of the day devoted to news-talk will potentially attract more listeners than one devoted to classical music.

At JPR we have been fortunate. Long before most public radio stations began thinking about it, we secured frequencies and geared up our three distinct program services. Thus, we have never really had to confront the choice between news-talk programming and music programming. We have been able to continue offering our two different music formats (*Classics and News* and *Rhythm and News*) along with our increasingly successful *News and Information Service*. Our audience for *Classics and News*, just like listeners to our other services, have remained loyal and responsive while we have had the freedom, and luxury, of continuing to serve all of these diverse interests. We remain committed to our *Classics and News Service* and, despite the gloomy news about classical music on public radio in many other quarters, it will endure so long as our listeners continue to value it in the manner they traditionally have.

My goal isn't to criticize my colleagues in other parts of the country for decisions they have made about classical music programming. Rather, it is to observe that something seems awry with the system. If little JPR, in the small hamlets of the State of Jefferson, could figure out a system to successfully offer classical music without compromising listeners' ability to receive other unique-to-public radio offerings, it would seem that

CONTINUED ON PAGE 17

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:10 & :40 SOU Shelter at University Way
:15 & :45 Bellview School
:17 & :47 DMV across from Bi-Mart
:21 & :51 Walker School
:25 & :55 ScienceWorks Museum
:30 & :00 N Mountain Park (last stop 4:30)

Park & Ride Return:

5:10pm Talent 100 E. Main
5:30pm Rogue Valley Mall



JEFFERSON ALMANAC

Susan Landfield

Hope's Reprieve

During the first week of February, Webster University Thailand, where I've taught International Relations (IR) for almost 4 years, was preparing for its first site visit from the Thai agency that ensures university adherence to government standards of education. All attention was focused on this hurdle facing our young institution.

Predictably, most Thai and expat faculty and staff at this American university in Thailand were engaged in the paper trail portion of this exercise. Raising standards of academic excellence and the quality of university life for our student body, which hails from 35 nations on five continents, was our driving focus, so de facto adherence was never at issue. But the paperwork to document what we were doing—ah, there was the rub! The hours were never enough for the work to be done. Something inevitably got shortchanged, and usually that was the documentation. We were playing bureaucratic catch-up to the final moment—which is how I found myself, as Student Council Faculty Advisor, editing sections of the constitution the officers were writing. This during the council's third year of existence!

While I was in the midst of this constitution editing, Samman, an IR major and president of the Student Council, burst into my office to announce that the constitution in his own country, Nepal, had just been suspended in a royal coup. He told me that Nepal's borders were sealed, air flights were stopped, and all communication lines with the outside world had been severed. With military and security forces at his side, King Gyanendra had dismissed the government, suspended civil liberties, declared a state of emergency and forbidden any reporting critical of his rule. The King justified his illegal actions by the need to control the Maoist insurgency that has increasingly engulfed Nepal since 1996, leading to the death of 11,000 citizens, insurgents and security/military personnel.

Nepalese students were glued to the BBC that day and kept me apprised of what news was trickling out. Returning via bus to housing at the end of the day, I finally mustered the courage to ask the really scary question lingering in my mind: had the students been able to call their families? No, not a one. Indeed, all lines of communication were cut. The BBC was reporting relative calm, so that offered some faint reassurance, they told me. "Not being able to call your families and know for sure what's going on— isn't this frightening?" I asked tentatively. "I can't imagine how you must feel. Your government's been overthrown and you have no way of knowing what's happening in your country."

"Well," they all admitted, "we're used to this. This is the way life is in Nepal." Shouvik, a student from India and one of the more sage 20 year olds I know, nodded in agreement. "Something as disturbing as this could happen in India, and I wouldn't be surprised. This is how life is in our countries."

And after working for years in the developing world on three continents, I know the truth of what the students are telling me. I survived working in humanitarian relief in war zones and post-civil war ravaged countries only by pushing aside the injustice and suffering that was part of everyday reality. How else could I get on with what had to be done, delivering the minimal health care I was there to administer. That was the way life was in those countries.

My students are the children of the middle and upper class in the developing world, so their reality is not one of war zones and refugee camps. Yet during my first term teaching, the young parents of three of my 40 students died very suddenly. Two months ago, a student from Bangladesh left when his mother and a sibling were found murdered in their home. The mother had been a school administrator who had refused to become involved in

the corrupt granting of diplomas. This was the outcome of her righteous stand. The student's father said that such occurrences were not unusual, nor was the fact that only the security guards hired to commit the murders had been jailed. This is how life is in Bangladesh, he told us.

Last year, a Burmese student told me that his father and uncles went to Burma from China after fleeing Mao's Cultural Revolution that had left millions dead. Two of the uncles had since died from AIDS, and the third was HIV+. The student's contact with his father had been minimal, as the father had left the family 10 years ago. The student knew that his father's health was poor. That's the reality in Burma.

The day after Nepal's coup, Samman handed me the final section of the constitution, which he'd completed that day. Holding the newly-created document, my mind reeled at the irony of his effort. His own constitutional rights were gone, throwing his and Nepal's future into question, and yet he finished writing the Student Council's constitution, a project he had initiated because he knew it would empower the student body now and in the future.

Samman raced out to complete whatever task was next, leaving me to sit and contemplate the power of his gesture. Lately, humankind's future had loomed bleak in my mind. The global disasters caused by human disregard were overwhelming. How to imagine that justice and a better life for the suffering billions might prevail? Yet, for this moment, I could only feel joy and wonder and even hope, fueled by the face of youthful vision, pointing the way towards a tomorrow far better than the harsh reality of today. ■

A Rogue Valley resident for 22 years, Susan Landfield has worked in health care and international development. She is currently teaching international relations at an American university in Thailand.

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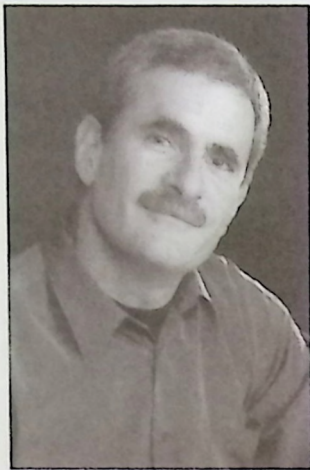
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The Jefferson Exchange

with Jeff Golden



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www.jeffexchange.org



JEFFERSON PERSPECTIVE

Russell Sadler

Don't Blame the Spotted Owl

One of the reasons Congress now seeks to "revise" the Endangered Species Act is a claim that the listing of the Northern Spotted owl resulted in devastating losses of wages and jobs in the Northwest timber industry. Oregon's 2nd District Congressman Greg Walden is a cosponsor - and he should know better.

This claim is a deliberately created fiction. As the late sociologist and New York Senator, Daniel Patrick Moynihan, once said famously, everyone is entitled to their own opinion, but everyone is not entitled to their own facts. Consider:

Between 1979 and 1989, the Northwest Douglas fir region - Western Oregon, Western Washington and Northern California - lost more than 25 percent of its mills, more than 34 percent of its workforce and more than 20 percent of its wages.

Yet in 1989 alone, the remaining Northwest mills produced more lumber and plywood than the entire industry had at any time since 1959 - the peak year of the post-World War II housing boom. The spotted owl injunctions limiting logging in Northwest federal forests were not imposed until the early 1990s - after the major mill closures and job losses of the 1980s.

Now, if the spotted owl was not responsible for the mill closures and job losses of the 1980s, what was responsible? Automation.

In 1979 it took 4.5 workers to mill one million board feet of lumber. By 1989 it took just two workers to mill the same one

million board feet. Economists called it increased efficiency. Mill owners called it increased productivity. Mill workers called it unemployment. Merchants in mill towns called it bankruptcy.

Some experienced observers argue per-

suasively that the employment per unit of output in the wood products industry has remained fairly stable for the last 40 or 50 years. Increased employment in sales and distribution of wood products replaced jobs lost in the woods and mills. But most of the sales and distribution jobs are in Seattle, Tacoma, Portland and Eugene. That is cold comfort in Roseburg, Powers, Coos Bay, Astoria and Newport.

There was one other seminal event that closed many mills. The Northwest ran out of the old-growth timber needed

to maintain historic levels of production and employment. By the mid-1980s private timber land owners in the region had liquidated their old-growth holdings. Mills that depended on federal timber expected to be able to do the same thing in the national forests. But public opinion changed.

Public awareness of the environment and the connected nature of ecosystems, begun by Rachel Carson's book *Silent Spring* in the early 1960s, raised questions about the apparent policy of turning the national forests into national tree farms. The Clinton administration's Northwest Forest Plan in the early 1990s limited the logging on the remaining five percent remnant of the region's original old growth. That is the remnant the Bush administra-

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PRODUCTIVITY. MILL WORKERS
CALLED IT UNEMPLOYMENT.
MERCHANTS IN MILL TOWNS
CALLED IT BANKRUPTCY.

tion is struggling to return to the market to pay back its campaign contributors.


It is a futile gesture.

Most of the region's remaining mills have now been adapted to processing the smaller 60-year-old trees from privately owned second-growth forests that currently dominate the timber supply. The real purpose of putting more publicly subsidized federal timber on the market to drive down the price of private timber, allowing marginal mills to stay in business a little longer.

Trees are, of course, a renewable resource. But 400-year-old trees are not renewable in our lifetimes. The Northwest timber industry spent the last 50 years cutting 400-year-old trees with eight generations of wealth in the wood. There was plenty of money to go around.

Now the region's timber industry is dependent on 60-year-old trees with one generation of wealth in the wood. There is less money to go around. That means more automation, fewer workers and lower wages. Not even the Bush administration with its self-proclaimed pipeline to the Almighty can bring back a sufficient supply of 400-year-old trees to restore historic levels of production and employment.

The spotted owl is simply an indicator species. Its health – or lack of it – tells us about the condition of the habitat it depends on. The spotted owl was telling us that it was losing the same habitat the old-growth dependent timber industry – its mill workers, mill owners, their families – also depended upon. We didn't listen. We blamed the owl instead. Only when the mills closed because nearly all the old growth had been logged off did we realize the owl had been warning the humans who also depended on the dwindling old growth forest.

There may be some reasons for revising the Endangered Species Act. The spotted owl is not one of them. 

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

Oregon Shakespeare Festival.

2005



left, *The Philanderer* (2005):
Vilma Silva & Derrick Lee Weeden.
Photo by David Cooper.
right, *By the Waters of Babylon*
(2005): Catherine E. Coulson &
Armando Durán.
Photo by Jenny Graham.

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Being the Village

*How Family Resource Centers
are Building Community Through
Family Support*

By Lara Florez



A young one takes his turn at the chalkboard; Xavier and Lesly reading

This is personal. I cannot write this story, about my local family resource center, about family centers in our region, about modern experiences of family and community, without including my own story. Call it the great lesson of parenting: once you are fused to another human being physically, mentally, and chromosomally, you are separate from nothing. Once you have been the primary caregiver for an infant or young child you realize that personal stories matter, and that the greater culture is mostly dismissive of (or repulsed by) these experiences and you just have to say, oh well. Like the time my milk leaked right before a poetry reading, the stain bright on my shirt announcing my new motherhood, oh well. Or the permanent litter of crumbs and stuffed animals that greets any guest in my home, oh well. This is life, my life, our life, on this planet. It is messy, emotional, and deeply

connected to everyone around us. We are family.

This story is about creating community by nurturing parents and children, by preventing violence and abuse and by eliminating isolation all over free coffee and animal crackers. It's about family service centers, or, family resource centers (FRC); the term varies depending on the local needs. I will be calling them FRC's for the sake of simplicity. We in the State of Jefferson have a number of family resource centers, although it is tough to pinpoint *exactly* how many. For, in an age of centralized control, FRC's are largely locally developed, controlled, operated and funded based on the needs of the community. In my neck of the woods they are administered by the Lane County Commission on Children and Families. There are eleven FRC's in this County alone, although each has a profile unique to its locality. Across the state, FRC's are inde-

pendently partnered with a variety of agencies such as school districts, Head Start, Child Care Resource and Referral, and the Boys and Girls Club. FRC's provide innumerable functions within their communities of service including child abuse and domestic violence prevention, referral to social services, and parenting classes. Annually, they are faced with budget challenges, political restructuring and other difficulties (fluctuating funds from grants and private donations) that arise from locally controlled funding.

My area FRC is called A Primary Connection (APC), and my experience therein has been transforming as well as necessary. Because of their local focus, FRC's tend to be low-profile and usually cannot afford to invest much time or money in public relations or advertising. Knowledge of their programs often spreads the old fashioned way; APC has a brief mention in the calendar section of our small town paper. I learned of its existence through a neighbor's

invitation. Because of this, there are many misconceptions about FRC's both at the individual level, and in the larger political arena. Many families don't realize that FRC's exist to support everyone who is parenting as part of a community, not just those who have been officially determined "at risk". Some of our elected officials have questioned the necessity of these programs, believing that they attract and serve families who have access to social services elsewhere. There are larger cultural conflicts that inform the status of FRC's, such as our belief that nuclear families are solely responsible for the care of their children, and that we can survive as a species without the shared experience of community.

In 2001 I became a mother. I was working full time until four weeks before the birth of my son. My husband and I were living in an area where we had a ready support system in my extended family to assist us as new parents. The months following Xavier's entrance into our lives were really ideal, many hands available and willing to

hold the baby while I took care of other essentials, including writing for several different outlets from home. After a few months, my work fizzled due to a combination of lack of contacts and funds restructuring, and my family members had returned to their own busy working lives. Although they remained very involved in Xavier's life, I was suddenly alone all day with a baby to care for. I searched for mom's groups, but could not find one that suited my needs, that is, one that wasn't

affiliated with a particular organization like a church, or that didn't involve putting my child in daycare for the duration of the meeting. Most of my friends were childless or working, and I felt that combination of desperation and lack of confidence that comes from isolation. I would spend weeks interacting solely with my husband and child, and felt otherwise socially inept. There are few places that welcome infants for more than a brief period of time. Babies and toddlers are loud, unruly with their bodies and

emotions. Xavier and I were most comfortable in the freedom of our home.

We moved to Cottage Grove when Xavier was eighteen months old and had not been here two days when I was approached by my neighbor and Primary Connection employee Ana Maria Dudley and invited to the Center once school resumed. When I entered the APC building that fall it was a revelation, exactly the place I had been hoping for all of those months of Xavier's infancy. The room was warm and inviting, child friendly and baby proof. Parents were chatting while the children played and explored. Xavier stepped away from me into this new stimulation and new social environment and never looked back. After returning home that first day he took a three hour-long nap. Best of all, APC required nothing from me. I didn't have to join or profess anything. Its drop in schedule two days a week meant I could come when it was convenient, and it was free. The transformation of my relationship to my parenting and my family can

be measured by that moment. Since then I have not only been a parent, but a member of the community: the parenting community, the school district community, as well as the child advocacy community. Twice a week I have the opportunity to gather communicate, negotiate, to receive support and advice, to meet local officials and volunteers, and to watch my child (now, children) grow confident and socially aware in a nurturing environment. I truly came to understand APC's importance in my life when it was threatened with closure shortly before the birth of my daughter Rhea. A life without that connection, okay, I can't help it, that *primary connection*, was unthinkable.

More than just a playgroup, APC is a true resource center focused on programs that emphasize family support, child development, and child and domestic abuse prevention. These programs include free, ongoing parenting classes, support groups, workshops on subjects such as stress management and positive discipline, as well as the administration of an extensive library of books, videos, and other educational materials for both parents and children. However the true strength of APC is the staff, including APC's mother (as in the creator and sustainer of the program, Peggy Lintula), and three other bilingual and bicultural family advocates: Ana Maria Dudley, and Lesley and Lilian Canales. In addition to facilitating activities for the center, these advocates also provide crisis intervention services, connecting families to social programs as needed. Ana Maria, Lesley and Lilian also help to draw Latino families to APC, often serving as a first port of entry for Spanish speaking families new to the community. In addition, APC has partnered with students from the University of Oregon for research and internships on site. All of these multi-leveled functions serve to deepen the feeling of dynamic community present at APC.

Peggy Lintula is a longtime educator and family advocate. Teaching children in kindergarten and elementary school gave her a great deal of insight into her professional strengths and weaknesses. "I realized that without parent involvement (in the classroom) I could do an excellent job teaching, but with parent involvement I could do an extraordinary job." She discovered that parents really responded to concrete advice, and that proactive parent involvement made the parents a success as well. She began incorporating individual

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learning centers in her kindergarten and first grade classes, then offering a mini-resource center a couple of days a week. "The need just grew by leaps and bounds overnight," she says. She began conceiving what a more permanent resource center would look like. Using kindergarten start up money to fund the first year, A Primary Connection began in South Lane's District Office in 1990. Although the program met with an instantly favorable response, buoyed by timely research about the importance of parent involvement in school success, APC quickly lost funding when the first round of education cuts came in 1993. Since that time, APC has been kept afloat through federal, state and local grants, as well as the support of the school district which provides for the APC space, now located within the district's largest elementary school. These monies also fund Peggy's salary which represents not only her work at APC but district wide preschool oversight, home school partnerships, Emerging English Language Literacy (EEL) family outreach, and parenting outreach work at each school, among other tasks. Parent

resources. Computer access at the PRC affords the public an opportunity to investigate resource opportunities through the KCFRN. In these many ways the greater community is served by the PRC, with services changing to suit the community's needs. The Sunny Valley/Wolf Creek area has determined an equally diverse response to its local needs through the Sunny Wolf Family Coalition. The Sunny Wolf Family Coalition provides a broad spectrum of services including a computer lab and community education program, a Job Council partnership that enables the coalition site to be a job-training site for low income and mentally challenged youth, and the Oregon Parent Center (OPC). The OPC states its purpose as follows: "to develop the best parenting practices available and disseminate the information statewide. Parenting education resources, early-childhood playgroups, parent preschool group, child development classes, and an onsite Head Start program are offered at the OPC." This idea of locally responsive, locally controlled administration is ideal in the terms of community building strategies. However, Oregon's family



Rhea rocks while Xavier reads with Kirina

Partnership, a local non-profit organization that had originated as a support network for teen parents, is also a big part of the APC success story in that they provided the funding for the additional staff positions filled by Ana Maria, Lesley, and Lilian.

The beauty of local funding control for services like APC is that it allows communities to be responsive to their individual needs. For example, the Klamath Falls Parent Resource Center (PRC) is located in the Klamath Mall. The Klamath Falls City School District and the Klamath County School District have collaborated through their Title 1 programs to create the PRC. Jolene Patrick is the project facilitator, and says that the non-threatening mall setting is one of the reasons why their program continues to grow each year. The PRC also partners with the Klamath County Libraries to distribute education and parent support materials to outlying communities. It connects with the Child Care Resource and Referral Network, to conduct parents to quality child care providers and support training for child care, and has links to the Klamath County Family Resource Network (KCFRN) to assist county residents in accessing services and

resource centers could use a stable source of funding beyond grants, community partnerships and private donations.

Betsy Gowan is the Project Director of Strategies Region 1, Northern California's training and technical assistance center for FRC's. Although there is still a large amount of local control in California's FRC's, Strategies administration and training centers serve three regions statewide, enabling the construction of an FRC network that is overseen by California's Office of Child Abuse Prevention. California's model differs from Oregon in its state centralized training and support, as well as its more stable state funding source through the OCAB and their tobacco prevention program, First Five. "Although we are always in an effort to become more stable, it is a challenge," said Betsy in a phone interview, "To achieve sustainability your community needs to support you." Access to State funds does assist FRC networking potential in that there exists a statewide structure, and that structure increases FRC visibility. There is a website, familyresourcecenters.net, for the Strategies program, and there exists information on upcoming events at FRC's in each area as well as

access to regional newsletters. There is an FRC directory in the works, the implementation of which will make it much easier for residents of California to locate their local FRC, or access an FRC during a move, for example. Such infrastructure could benefit Oregon parents as well. With it I might have been able to access an FRC before my move to Lane County, before meeting my neighbor and APC family advocate, Ana Maria.

Ana Maria and the other employees at APC love their work. Lesley, Lilian, and Ana Maria all came to the center initially as parents, and understand the universal challenge of parenting. Ana Maria found herself at home with her two young children after she and her husband moved to Oregon in 1993. "I didn't know what to do with them all day," she laughs, "my parents had cared for them while I worked and suddenly, there I was with them all day every day. I would call my mom and ask what to do next. When I met Peggy, she was a lifesaver. I don't know what I would have done without APC, but I'm sure it wouldn't have been good for my children."



Games that teach are an integral part of life at APC

When she began working at the center in March of 1994, Ana Maria brought her children with her with Peggy's blessing. "It was really my ideal," says Peggy. "I always believed that any time a member of my staff interacts with their children they are a living example of how parenting can be." All of the APC family advocate's children that have spent a good part of their upbringing at work alongside their mothers. As I interviewed Ana Maria, Lesley and Lilian several of their children were present reading and doing homework. They all tease out stories about their experiences with their kids over the years. Warm and inviting, loving and kind, these women exemplify the FRC service model of being non-stigmatizing, accessible, and supportive of families at all stages. Although they all have seen their salaries cut and their hours reduced, they continue to persevere. This year they have applied for a grant to cover the funding for their positions, which ends in April of this year. But APC has learned to live with this demoralizing uncertainty. Lesley, Lilian, Ana Maria and Wendy all continue their work for APC from their hearts, and it shows.

A friend of mine recently commented how horrible it was for

her raising her children without a feeling of family or community support. "Do you know how it is to feel like nobody in this world loves your child but you? Like you can't leave your children with anyone without paying them, because they're your children alone?" In both the state and national economic climate, all services are suspect and only those deemed most necessary will survive. How can we determine what is truly necessary? Is it necessary for our children to have a space in our society where they feel safe and loved? Most parents, both those working inside and outside of the home, are faced with a host of daily pressures in addition to the care of an infant and/or children, often with no access to help or relief. "What I finally realized about APC, is that it provides respite," says Peggy.

Is respite necessary? The answer in *yes*, especially if it aids in preventing child abuse or substance abuse. Without access to community, we have no accountability for our parenting, no assurance of ourselves as families, and that leaves us all at risk of engaging in destructive behavior. Finding places in our communities to support and value families of all structures, and caregivers of all walks needs to be a national priority. Prevention begins at home; prevention of child abuse, domestic violence, drug and alcohol addiction, and crime. But parents cannot provide the kinds of support and instruction children need without being supported themselves. Peggy laughs when I ask her what would be the one thing she would want people to take away from reading this article. She says, "It's too bad it's so cliché, but I'm going to say it anyway. *It takes a village to raise a child.* It really does." We are the village. We need to honor our responsibility.

"Your children are your gift to you, how you raise them is your gift to the world" reads a sign in the corner of APC. When I meet there Tuesdays and Thursdays I usually see a host of familiar faces. The morning crowd is mostly comprised of at-home mothers and fathers or other caregivers. Some of us were professionals or academics in our past lives; some of us are just starting school or finishing a degree. Our children are relaxed and playing not so quietly, but they don't need to be quiet because it is their space, and that lets the parents relax as well. All attending take care of the children, intervening in tussles, holding crying infants, watching out for loose crayons and hot beverages. It is a circus, but one that is familiar and supported, one that is common. It is a shared experience of our humanity, these children, we parents, participating in one of our most fundamental tasks, that is, creating community. We discuss movies (thanks to closed captioning), dinners with mates, housework and recipes, just like the stereotype would suggest. But we also are political, diverse and dynamic. Mostly, we laugh. We step back from our children and breathe. We gain perspective. And we each take advantage of the opportunity to go to the bathroom alone. This is respite, indeed.

A Primary Connection is located at Bohemia Elementary School in Cottage Grove. It is open from 8:30 a.m. to 4:30 p.m. Tuesdays and Thursdays during

CONTINUED ON PAGE 17

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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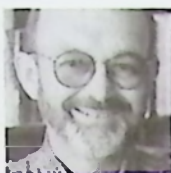
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NATURE NOTES

Frank Lang

Silverfish



One evening, some time ago, *Nature Notes* found himself sitting on the floor of a recently remodeled Episcopal church waiting for his wife to finish practicing the organ. While he was waiting in the dimly lighted area just below the pulpit he glanced down to discover one of the most ancient of insects, a Thysanuran, known to the unwashed as a silverfish, firebrat, rock-hopper, or bristletail, depending on family, genus or species. Mine was a silverfish, small, maybe 10 mm long, tapered, with two antennae at the head, three bristles at the other end, and wingless. Had I had a microscope, I would have seen its slippery, scaly surface that gives it its common name. Indoor silverfish are inquilines, creatures that inhabit the abode of another, like your brother-in-law or an offspring that fled the nest only to return.

Indoor Silverfish like it dark and warm. Their relative the firebrat likes it dark and hot, and hangs out around heating pipes, ovens, furnaces, or boilers, any place the temperature varies between 90-100 degrees Fahrenheit. Ordinary Silverfish like it not quite so hot. Some think that our household silverfish got started in warmer climates and spread throughout the world in our warm abodes.

If populations become too great, they can inflict great damage to the dry organic materials they love to eat: paper, bookbinding paste, starch in clothing, fabrics, dried meat, and cereal. One organization of librarians call themselves Silverfish, although they probably prefer their library paste fresh, with a spoon, not dry and tough.

There is an outdoor silverfish, known the Venerable Silverfish, which lives in the damp cool recesses in decaying bark and rotten logs of redwood and Douglas fir

along the Eel River in the Coast Range of Mendocino County, California. Why Venerable? Because the first description of its family was based on a similar extinct species embedded in Baltic amber thirty million years old.


Mating in these primitive insects seems quite advanced and very politically correct.

MATING IN THESE PRIMITIVE
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DIRECT BODY CONTACT HERE.
NO MISSIONARY POSITION,
NOT EVEN IN THE CHURCH.
WHAT HAPPENS?

No direct body contact here. No missionary position, not even in the church. What happens? There is no direct transfer of sperm. The male deposits a packet of sperm on the ground, which the female picks up, and places in her, err, uh, secret place. It is a little more elegant than this. The male silverfish lays out a network of silken treads to guide the female

to his little packet of surprises.

Once fertilization occurs the female may lay up to one hundred eggs, scattered about in ones or twos or threes. Young silverfish resemble adults except they are white, but assume adult color in four to six weeks. Adults may live for up to eight years. There is no metamorphosis. Egg hatches, young molt and molt and molt until they reach adulthood, then molt and molt again on the same body plan. No caterpillars here.

So there you have it folks, the lives and times of one of *Nature's* long-term survivors, who, like cockroaches and rats, will probably outlive the human race, considering our apparent rush to oblivion. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Fourth Annual Rogue Valley Earth Day Celebration

Together for Tomorrow

By Paige Prewett

Come one, come all! Let's gather together in celebration of Earth Day 2005 on Saturday, April 23, from 11 a.m. to 4 p.m. at North Mountain Park in Ashland.

This year's theme, *Together for Tomorrow*, conveys the event's purpose: to shape a sustainable future by inspiring personal commitment and stimulating collective action. While its intentions are forward thinking, its roots are grounded in the past.

Thirty-five years ago, the first Earth Day became a tipping point for environmental awareness, the time at which environmental neglect necessitated—and when enough people demanded—change. Witnessing two decades of increasing environmental abuses, Senator Gaylord Nelson of Wisconsin proposed a nationwide demonstration. On April 22, 1970, an estimated 20 million Americans came together for the largest organized rally in history. They gathered in streets and public parks, on college campuses and radio waves, raising their collective voice against toxic waste, wildlife extinction, shrinking wilderness, air pollution, chemical spills, and raw sewage.

The momentum generated by this public outcry motivated Congress to enact several laws, including the Clean Air Act, the Clean Water Act, the Safe Drinking Water Act, and the Endangered Species Act. This, in turn, empowered governmental agencies, environmental professionals, and ordinary citizens to protect wildlife and wilderness, clean up our air and waterways, and prevent pollution of food and water supplies.

On its 20th anniversary, Earth Day became a worldwide event. In 1990, 200 million people in 141 nations called attention to such



COME ONE, COME ALL!
LET'S GATHER TOGETHER
IN CELEBRATION OF
EARTH DAY 2005 ON
SATURDAY, APRIL 23.
FROM 11 A.M. TO 4 P.M.
AT NORTH MOUNTAIN
PARK IN ASHLAND.

problems as clear-cut rain forests, heat-trapping greenhouse gasses, holes in the ozone layer, advancing deserts, acid rain, and the collapse of marine ecosystems. Once again, the event inspired activism and served as a catalyst for change, and this time the success was international.

Earth Day has evolved into many forms of celebration and grassroots action, including tree plantings and litter cleanups, relays and races, concerts and conferences, and fairs and festivals. The annual event has become a planet-wide expression of solidarity for our planet.

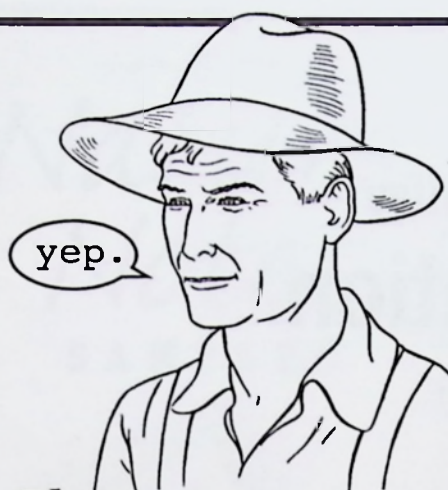
The Rogue Valley Earth Day is a free community celebration and sustainable living fair. Dozens of exhibits will teach visitors how to conserve energy, reduce waste, prevent pollution, protect wildlife, and create an earth-friendly lifestyle. A hands-on "GeoJourney," face paint-

ing, and crafts will be available for children, and a huge Earth Ball will be kept afloat on the ball field. Everyone is invited to thump, shake, and rattle in an All-ages Rhythm and Drum Circle. Delicious earth-friendly food will be for sale. Ride the free RVTB shuttle to the event from Medford and throughout Ashland!

Enjoy live music and theatrical performances throughout the day, including the Rogue Valley Peace Choir, Mukombe Marimba Club, and Dancing Spirit Drum. Elib Crist-Dwyer of ScienceWorks will perform *H2wOah!*, and furry friends from the North Mountain Park Puppet Theatre will share a message on how kids can help native wildlife. Also, the conscious hip-hop band the Beat Greens will give the crowd cognizant funky grooves.

New this year is the *All Species Parade*, a procession of art and music to celebrate our favorite plants

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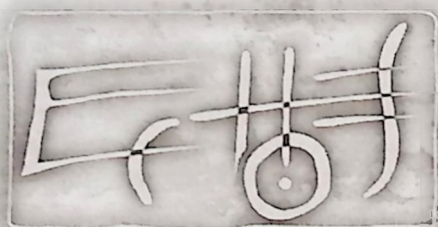


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INSIDE THE BOX

Scott Dewing

Saving Everything

In the beginning there were stories and those stories were passed on from generation to generation as spoken words, flowing from mind to mind on a breath of air, a rush of sound and the miracle of language. All the information man generated was encoded in spoken language, stored in gooey gray matter and transferred via an invisible network of sound vibrations. This system was imperfect, finite and not very scalable. Human brains have a way of filtering information upon input and changing it on output. Sometimes these changes would be purposeful. Other times the details of a story were forgotten or recreated as a mere shadow of the original. Information integrity then was only as good as the person who was speaking.

The invention of writing greatly improved upon the oral tradition. Information was stored on a physical medium: clay tablets, papyrus, parchment, and stone. Writing was time-consuming and laborious though, so only the most important information was written down and stored, with those who could read and write becoming the high priests of recorded human history.

Paper, printing, and expanding literacy greatly improved the ability to create, store and transfer information. With the invention of printing, information was much more easily reproduced: a printing press could do in a day what a roomful of monks meticulously copying texts by hand could do in a year. The amount of stored information in the world expanded exponentially.

The problem with books, however, is that they have to be physically moved in order to transfer the information from one place to another. They take up space and wear out over time too. Preservation, archiving and cataloging is a daunting task that has been undertaken by legions of librarians for centuries. Even with those steadfast efforts, not everything has been recorded and stored. Information has been lost, destroyed by fires and floods.

Destroyed by wars. Everything isn't stored and that which is will not last forever.

Digitization of information promises to overcome information mortality. Digitized information is cheap to store, simple to copy, and easy to transfer. The promise of the digital age is that everything can be saved, stored, and persevered. The promise is that all information will last forever.

Today, we have the capacity to save everything—every last bit and byte of information. In fact, we've had this capability for some years now. In 1998, available digital storage capacity exceeded the total amount of information in the world. What that means is that if we digitized all the books, paintings, photographs, audio recordings, and films that have ever been created and preserved throughout recorded history, we could store it all and still have room to spare. Numerous projects are underway to do just that. Entire libraries are going online along with art, music and film as well. Meanwhile more and more information begins its life in digital form. In 1995 there were 23,000 websites on the Internet. Today there are an estimated 200 million, with new websites and pages being added at such a staggering rate that no one knows (or at best agrees) on the actual number nor the growth rate. Future historians looking back on the early 21st century may very well refer to it as the "Digital Deluge."

The capability to store all information begs the question: Should we? It is often the case with technology and technological advancement that we take the "we will because we can" approach without any deeper thought about whether or not the decision we are making is a timeless one and the course we are heading down is a good one. Information as raw data is useless. Information is useful only in the context of analysis and interpretation. Storing all the world's information in a gigantic digital library will only be as good as the systems and methods we create for analyz-

ing and interpreting that information. This is the next great challenge of the Digital Age. The rise of the Internet, the genesis of the World Wide Web, the development of data mining and search engine technology—while impressive, these are but rumblings, mere toy models of what could be the greater capability of a information system that exists out on the fringes of science fiction and the horizon of our imagination. Imagine a system that instantly knows everything that has ever been known. Imagine a system that “learns” from the correlations and interpretation of all that collective knowledge. The system would have total knowledge. We might call it “omniscient”. Some might call it God. Others might call it dangerous.

In the end, storing all information and saving everything isn't what's going to save the world. Our ability to analyze and understand all that information and make sound decisions is what will save and preserve us. The world is old, the Digital Age quite new. Man's challenge, however, remains unchanged: to learn from the past and make wise decisions today that ensure a better tomorrow. Merely having more information, however, does not result in wisdom; having the right information at the right time with the right foundation for good decision making does. If architected correctly, an omniscient information system could be a useful guide for man as the master of his domain. If done incorrectly, however, what promises to be the enlightenment of the Digital Age could very well turn out to be more like a Digital Dark Age in which man is less like a God who knows and understands his universe and more like a bird that went in search of a cage. ■

Scott Dewing is a technology consultant, writer and the CIO of Vortx, Inc., a technology company located in Ashland, Oregon, www.vortxinc.com. Archives of his columns are available at his website, www.insidethebox.org.



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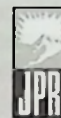
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EARTH DAY *From p. 13*

and animals. Led by a giant blue heron and the sounds of Samba Like it Hot, the spectacle of costumes and music makers will wind through the park, culminating in a community circle of dance in honor of life on Earth. This parade is unique with just a few rules: no written words, no motorized vehicles, and no live animals.

With merriment and purpose, the Rogue Valley Earth Day celebration strives to reach and teach all ages and to build community among the many individuals, organizations, and businesses working locally to protect and sustain Earth.

The challenges our planet faces are escalating. While polls overwhelmingly confirm that citizens want to protect the environment, many US government leaders ignore threats posed by global climate

change and attempt to weaken legislation that protects our air, water, wildlife, and forests. A critical mass of concerned citizens could once again prove a successful way to effect positive change.

Earth Day is not just a celebration but a yearly opportunity to unify for common goals, rekindle individual commitments, and motivate the masses.

Now more than ever, in southern Oregon and around the world, let's come Together for Tomorrow. ■



For more information about Earth Day 2005 at North Mountain Park, the All Species Parade, and the RVTD shuttle schedule, visit www.ashland.or.us/earthday.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

In Iraq, a new sense of the Islamist theocracy at the end of the tunnel. As the fundamentalist parties win in a landslide, Dick Cheney says "Shiite."

Some election irregularities as stuffed ballot boxes are found in the desert—weapons of mass election. Wasn't so much election fraud as the scrap value.

Farmers are so miffed about the slash in price supports, a caravan of manure spreaders was seen heading for Pennsylvania Avenue.

Put the Republicans in Congress under such intense pressure they've begun eating one another; John McCain had to be pried from Tom De Lay's jaws.

On the democratic side, Howard Dean to be new leader... yippee...

This week a plane landing in Denver was quarantined after a woman in coach developed a rash. Probably just a latex allergy from the screening. A rash of delays, yes, a delay of rashes I don't think so. If your seat mate has a yeast infection you can count on missing your connection.

Prince Charles and Camilla to finally make it legal—been a long time since he first got those grass stains on his jammies. She gave him the old "poop or get off the throne." She will never be queen and he will never be king, the understanding that most marriages proceed under.

The British scientist who cloned Dolly the sheep is working on Davy the shepherd.

A Vancouver clinic gives out free heroin if you can prove that crack just doesn't cut it for you any more.

The University of Colorado professor who called World Trade Center victims "little Eichmans" may be relieved of his chairmanship of the ethnic studies department, although the football coach is expected to stay on as chair of Women's Studies.

The Valentines Day suicide plot fizzles as the organizer falls in love with his internet provider.

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**

npr ON THE SCENE

Anna Christopher

What to Ask the Woman Who's Already Asked it All

She's one of public radio's most revered hosts; an intelligent, gentle and provocative voice that more than four million people tune to and count on each week. And, to think Terry Gross almost didn't find her way behind the microphone.

"I always liked to read, and early in my life, my ambition was to be a writer," said Gross, host of NPR's *Fresh Air*. "And then when I got to college I realized I didn't have my own stories I wanted to tell. When I found radio, it was a way of combining reading, telling stories and learning — the whole world was filled with stories waiting to be told."

Now, nearly 30 years after Gross began posing challenging questions to actors, authors, musicians and politicians on *Fresh Air*, she is fulfilling her literary desire with the release of *All I Did Was Ask* — a rich collection of

40 interviews with people in the arts from the *Fresh Air* archive. Writer John Updike is there, as is comedian and *Late Night* host Conan O'Brien, soulful baritone Johnny Cash, and actors Michael Caine, Dustin Hoffman, and Jodie Foster.

KISS rocker Gene Simmons, whose bad behavior on the show in 2002 earned him the title of *Entertainment Weekly's* "Male Crackpot of the Year," is also included in the collection.

Q: Can you describe your approach to doing this book?

A: The first thing I did was look through the roster of names to decide who was worth including in the book. When I had narrowed it down to a couple hundred names, then it was time to start reading

transcripts (with collaborator Margaret Pick) and listening to tapes. Sometimes, if you listened to a tape, it sounded great because the person has so much life and personality in their voice. But when you're just reading it word by word on the page without that voice, it's not necessarily as interesting. And the opposite also holds true — sometimes people who aren't dynamic speakers really speak well when you read it on the page.

Q: Given the tough questions that you often ask, how do you think that people respond when they find out that you describe yourself as shy?

A: I'm different off the air than I am on the air. As a professional interviewer, I'm not shy — I can ask anything. But when I'm on my own, no microphone, out in the world, that's where I'm much

more shy and self-conscious and basically uncomfortable. And in terms of courage to ask questions, that's the only place that I'm really courageous. In terms of the physical world, I'm an incredible coward. You'll never see me spending my vacation climbing a mountain or doing an adventurous hike. Those men and women who are war correspondents, those are some of my heroes. And I can't imagine having to do that — I lack those genes completely.

Q: Is there any person who you have a desire to interview and for whatever reason have not been able to do it?

A: If I could go back and revive the dead, I would do a series at the piano with some of the great America songwriters: Irving Berlin, the Gershwins, Harold Arlen,



Fresh Air host Terry Gross

Duke Ellington, Billy Strayhorn. They'd be at the piano, and they'd be performing throughout the interview.

I've given up on the idea of having a "wish list." One of the things that we've learned is, the people who are really hard to get tend to be that way for one of two reasons: either they're really tired of talking about themselves, which I understand, or they're not very comfortable being interviewed. So, if they're tired of talking about themselves or if they're not very comfortable being interviewed, it can be a less fulfilling experience than you were hoping for.

Q: Greil Marcus of *The New York Times* described your voice as "characteristically eager but not naïve. You hear enthusiasm but also experience and skepticism." After doing thousands of interviews, how are you still curious?

A: I grew up in this world where reading books and thinking about books and discovering new books was important. I'll never get tired of music and movies and books. I might get tired of the *responsibility*, the work and the obligation of a daily show *at some point* — hopefully in the far future. But I don't think I'll ever get tired of music. So if you're talking about things that you love, you're going to be curious about it. And likewise about the world. When we have soldiers in Iraq, how can you not care about that? How can you not care about our health insurance policies? That's the greatest blessing of the work: it encompasses the most interesting things in the world. ■

Fresh Air airs Monday through Saturday on JPR's *News & Information* service (see Program Guide for details).

TUNE IN



Sundays 10am on Rhythm & News

VILLAGE *From p. 11*



Lesly and APC parent Amanda

the calendar school year. For more information call (541) 942-4967.

The Klamath Falls Parent Resource Center is located in the Klamath Mall at 1803 Avalon St. in Klamath Falls. It is open from 10:00 a.m. to 8:00 p.m. on Mondays and Tuesdays, and from 10:00 a.m. to 6:00 p.m. Wednesdays through Saturdays. For more information call (541) 883 6676.

The Sunny Wolf Family Coalition's

Oregon Parent Center may be reached Monday, Tuesday and Thursday from 9:00 a.m. to 11:30 a.m. at (541) 866-2765.

More information about FRC's in California may be found on the Strategies website at www.familyresourcecenters.net.

Parents searching for FRC information in other locations should contact their local school districts or county offices. ■

TUNED IN *From p. 3*

the national media forces—including the federal government which created public radio and continues to administer the allocation of frequencies for the public interest—could puzzle through similar outcomes for much of the rest of the nation.

The classical music diminuendo public radio is experiencing reflects neither a diminished interest in classical music nor an immutable force in American media—although I suspect it is inextricably linked to the eventual long-term financial health of local performing arts organizations across the nation. Rather, the decline in classical music on public radio is a reflection

of too few public radio resources spread too thinly. Our nation can, and should, strive to make wiser media allocation choices which allow classical music a continuing role in our major noncommercial media system—public broadcasting.

Some times I think it's nice to be able to "hide away" in the relatively tranquil State of Jefferson, distant from many of the challenges and tensions of much of urban America.

This is another such instance. ■

Ronald Kramer, Executive Director



PROGRAM GUIDE

At a Glance

Specials this month

News & Information Service

KSJK / KAGI / KTBR / KRVM / KSYC / KMJC / KPMO

As Tax Day looms near, tune in for a program of sound financial advice Saturdays and Sundays on the *News & Information Service*. Each week on *Sound Money*, host Kai Ryssdal looks at the week's major national and international stories that will impact your wallet. Continuing *Sound Money*'s legacy of smart topics, expert advice, and current information, the program will help you tackle subjects like college tuition and car leases. *Sound Money* will also address the individual impact of a national financial story, such as the mutual fund scandal—and it will plumb the more elusive subjects—the myriad of ways money affects everyone, not just financially, but emotionally. Hear *Sound Money* each Saturday at 8am and again Sunday at 11am on the *News & Information Service*.



Sound Money host Kai Ryssdal

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG
KOOZ / KNHT / KLMF



Herman Edel, host of *On With the Show*

From *Les Misérables* to *Cats* or *Rent* to *Grease*, host Herman Edel presents musical theatre each week during *On With the Show*. Each Saturday evening Herman offers up a wealth of knowledge and experience during a program that not only entertains but also informs. For a full hour and a half you'll hear cast recordings, archival audio, interviews and insightful, behind-the-scenes information about musical theatre. Tune to the *Classics & News Service* each Saturday at 5:30PM for *On With the Show* with host Herman Edel.

Volunteer Profile: Raymond Scully

"We receive all we mention to give..."

Yes, *Ritual*

My favorite lyric from my favorite band describes my attitude towards public radio, both as a listener and a volunteer. I've spent time with four public radio stations and I know I get out what I put in. My time here at JPR has been fun and educational, and I'm excited about opportunities to contribute to this great organization.

Last October I moved to Ashland to live with my fiancée and her son. It was easy to live with Andra and Max in the Rogue Valley, but hard to leave a great job at KRVM-FM in Eugene. Nine years ago I began as an excited but inexperienced volunteer and culminated as Program Director. This exposed me to good music, great programs, and wonderful, interesting people. I learned of JPR when KRVM-AM 1280 began to carry the *News and Information Service*. Thus began my

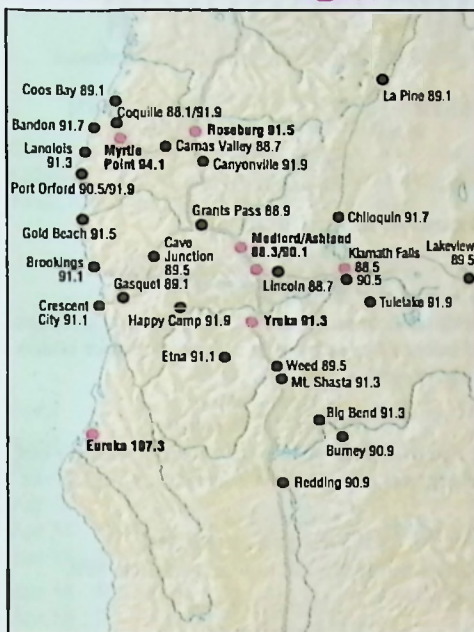


CONTINUED ON PAGE 25

Rhythm & News

<p>Coos Bay 88.5 Roseburg 91.9 Fort Orford 89.3 Grants Pass 97.7 Medford/Ashland 89.1 Cave Junction 90.9 Klamath Falls 90.9 Yreka 89.3 Callahan 89.1 Mt. Shasta 88.1 Redding 89.7</p> <ul style="list-style-type: none"> FM Transmitters provide extended regional service. FM Translators provide low-powered local service. 	<p>Stations</p> <p>KSMF 89.1 FM ASHLAND</p> <p>KSBA 88.5 FM COOS BAY</p> <p>KSKF 90.9 FM KLAMATH FALLS</p> <p>KNCA 89.7 FM BURNLEY/REDDING</p> <p>KNSQ 88.1 FM MT. SHASTA</p> <p>Translators</p> <p>CALLAHAN/ FT. JONES 89.1 FM</p> <p>CAVE JCT. 90.9 FM</p> <p>GRANTS PASS 97.7 FM</p> <p>PORT ORFORD 89.3 FM</p> <p>ROSEBURG 91.9 FM</p> <p>YREKA 89.3 FM</p>	<p>Monday through Friday</p> <p>5:00am Morning Edition 9:00am Open Air 3:00pm All Things Considered 5:30pm Jefferson Daily 6:00pm World Café 8:00pm Echoes 10:00pm Late Night Jazz with Bob Parlocha</p> <p>Saturday</p> <p>6:00am Weekend Edition 10:00am Living on Earth</p> <p>N. CALIFORNIA STATIONS ONLY:</p> <p>10:30am California Report</p> <p>11:00am Car Talk 12:00pm E-Town 1:00pm West Coast Live</p>	<p>3:00pm Afropop Worldwide 4:00pm World Beat Show 5:00pm All Things Considered 6:00pm American Rhythm 8:00pm Grateful Dead Hour 9:00pm The Retro Lounge 10:00pm The Blues Show</p> <p>Sunday</p> <p>6:00am Weekend Edition 9:00am Marian McPartland's Piano Jazz 10:00am Jazz Sunday 2:00pm Rollin' the Blues 3:00pm Le Show 4:00pm New Dimensions 5:00pm All Things Considered 6:00pm Folk Show 9:00pm Thistle & Shamrock 10:00pm Music from the Hearts of Space 11:00pm Late Night Jazz/Bob Parlocha</p>
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CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dist positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm NPR News
12:06pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am Metropolitan Opera
2:00pm From the Top

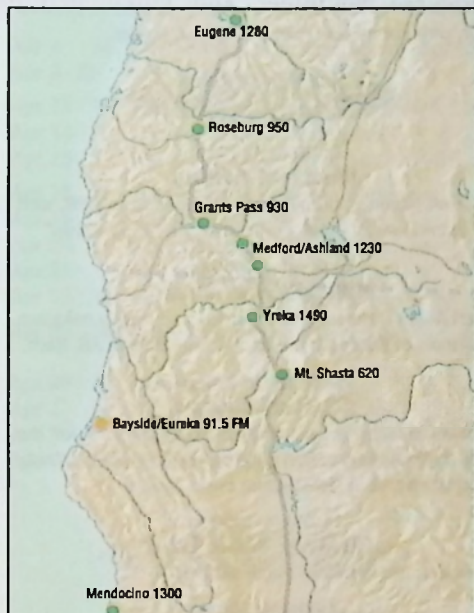
3:00pm Played in Oregon
4:00pm All Things Considered
5:00pm EuroQuest
5:30pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Indianapolis On The Air
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm Leonard Bernstein
8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulalake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.
- FM Transmitter

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY

3:00pm News & Notes

4:00pm The Connection
6:00pm Fresh Air (repeat of 3pm broadcast)

KTBR/KRVM LANE & DOUGLAS CO. ONLY

6:00pm News & Notes
(repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Sound Money

9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Comedy College
5:30pm Outlook from the BBC
6:00pm Fresh Air Weekend
7:00pm Tech Nation
8:00pm New Dimensions
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Sound Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Healing Arts
6:00pm To be announced
7:00pm The Parent's Journal
8:00pm People's Pharmacy
9:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Featured Works* at 9:05, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

Metropolitan Opera Live from New York

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm

Indianapolis On The Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–8:00pm

Leonard Bernstein: An American Life

8:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates April birthday

First Concert

- Apr 1 F Busoni*: Piano Concerto in C, op. 39
- Apr 4 M Moross: *American Miniature*
- Apr 5–12 JPR Spring Fund Drive
- Apr 13 W F. David*: Piano Trio No. 3
- Apr 14 T Lortzing: Overture to *Der Wildschütz*
- Apr 15 F Fasch*: Horn Concerto in D
- Apr 18 M Suppé*: Overture to *Dichter und Bauer*
- Apr 19 T Tailleferre*: Flute Concerto
- Apr 20 W Poulenc: Nocturnes
- Apr 21 T Janacek: *Cunning Little Vixen Suite*
- Apr 22 F Duffy: *Three Jewish Portraits*
- Apr 25 M Ewazen: Ballade, Pastorale, and Dance
- Apr 26 T Khachaturian: Concerto-Rhapsody
- Apr 27 W Prokofiev*: Symphony No. 1 *Classical*
- Apr 28 T Giuliani: Sonata Eroica, op. 150
- Apr 29 F Corigliano: Voyage for Flute and Orchestra

Siskiyou Music Hall

- Apr 1 F Rachmaninov*: Symphony "The Bells" Op. 35
- Apr 4 M Tchaikovsky: Capriccio Italien, Op. 45
- Apr 5–12 JPR Spring Fund Drive
- Apr 13 W Franz Danzi: Sonata in E flat, Op. 28
- Apr 14 T Handel: Cantata "Agrippina"
- Apr 15 F Johann F. Fasch*: Overture in B flat
- Apr 18 M Hovhaness: Mysterious Mountain
- Apr 19 T Chopin: Piano Concerto No. 1
- Apr 20 W Gang Chen: The Butterfly Lovers
- Apr 21 T Don Gillis: Piano Concerto No. 2
- Apr 22 F Cherubini: String Quartet No. 2 in C
- Apr 25 M Rimsky-Korsakov: Symphony No. 3 in C, Op. 32
- Apr 26 T Messiaen: The Ascension
- Apr 27 W Prokofiev*: The Prodigal Son
- Apr 28 T Gustav Jenner: Trio in E flat
- Apr 29 F Franz Lehar (4/30)*: Piano Sonata in D minor

HIGHLIGHTS

The Metropolitan Opera

April 2 • Der Rosenkavalier by Strauss

Conductor: Donald Runnicles

Angela Denoke, Susan Graham, Laura Aikin, Matthew Polenzani, Håkan Hagegård, and Peter Rose

April 9 • Tosca by Puccini

Conductor: James Conlon

Maria Guleghina, Salvatore Licitra, and Mark Delavan

April 16 • Die Zauberflöte by Mozart

Conductor: James Levine

Dorothea Röschmann, Erika Miklósa, Matthew Polenzani, Matthias Goerne, René Pape, and Kurt Moll

April 23 • Die Walküre by Wagner

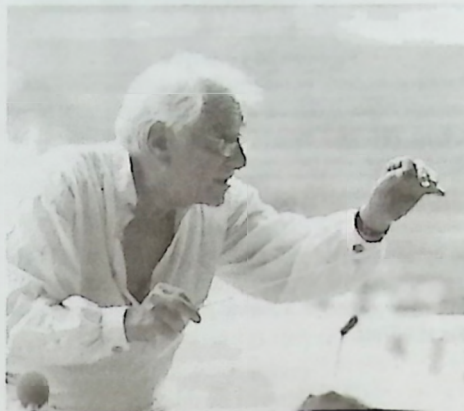
Conductor: Valery Gergiev

Olga Sergeeva, Katarina Dalayman, Larissa Diadkova, Plácido Domingo, Mikhail Kit, and Stephen Milling

April 30 • Faust by Charles Gounod

Conductor: James Levine

Soile Isokoski, Kristine Jepson, Roberto Alagna, Dmitri Hvorostovsky, and René Pape



Composer and conductor Leonard Bernstein

Leonard Bernstein: An American Life

April 3 • Bernstein: The Composer Part 1

April 10 • Bernstein: The Composer Part 2

April 17 • A Candle burned at Both Ends

Saint Paul Sunday

April 3 • Borromeo String Quartet

Franz Joseph Haydn: String Quartet, Op. 64, No. 6 - IV. Finale: Presto

Johannes Brahms: String Quartet in a minor, Op. 51, No. 2 -Andante Moderato

Leos Janáček String: Quartet No. 2, "Intimate Letters" ("Listy Duverné")

April 10 • The Seattle Chamber Players and Friends:

Karen Bentley Pollick, viola; Byron Schenkman, harpsichord; Michael Partington, guitar; and Seattle Pro Musica, Karen P. Thomas, conductor

Onute Narbutaite (Lithuania, b. 1956): Winter Serenade

Helena Tulve (Estonia, b. 1972): Island

Erkki-Sven Tüür (Estonia, b. 1959): Architectonics VII

Ester Mägi (Estonia, b. 1922): A Tre

Peteris Vasks (Latvia, b. 1946): Plainscapes

April 17 • Rachel Barton-Pine, violin; Matthew Hagle, piano

J. S. Bach: Sonata No. 1 in G Minor -III. Siciliana

Johann Georg Pisendel: Sonata in a minor -I. [Largo]

Johann Paul von Westhoff: Suite No. 2 in A Major - IV. Gigue

Ludwig van Beethoven: Sonata No. 8 in G Major Op. 30, No. 3 -I. Allegro assai

Augusta Read Thomas: Rush (World Première)

Maurice Ravel: Sonata No. 1 in G Major

Alexander Mackenzie: Pibroch Suite -Dance: Allegro vivace-Lento-Presto

April 24 • Chamber Music Society of Lincoln Center

Wolfgang Amadeus Mozart: Quintet in E-flat major, K. 614 Allegro di molto -V. Allegro

Derek Bermel: Soul Garden for viola and string quintet (excerpt)

Antonín Dvořák: Sextet for 2 violins; 2 violas and 2 cellos in A major, Op. 48 -II. Dumka. Poco allegretto -III. Furiant. Presto -IV. Finale. Tema con variazioni

From The Top

April 2 • This week, *From the Top* presents its first ever "All Composers Show." Today's special highlights episode features some of the best original music heard on the show, written and performed by kids from 11 to 18 years old.

April 9 • This week *From the Top* is at the Paramount Theater in Abilene, Texas. The concert taping will feature young musicians from both inside and outside Texas including a 14 member fiddle ensemble from Abilene.

April 16 • *From the Top* comes from the Great Southwest this week, as Albuquerque, New Mexico plays host to the program. Highlights include the first ever *From the Top* math challenge, an 18 year-old New Mexico native trumpet player/rock climber, and the world premiere of a piano trio by a 17 year-old composer from Georgia.

April 23 • *From the Top* broadcasts from a wonderful new concert facility in Southborough, MA and features a piano duo from the Boston area and a quartet playing the work of a 10 year-old New York composer.

April 30 • Texas beckons and *From the Top* comes a calling, as the show broadcasts from Dallas this episode. The show will feature young musicians from around the country, including the Texas Boys Choir and the 2004 Junior Division Gold Medal Winner of the Fischhoff National Chamber Music Competition



Violinist Rachel Barton-Pine performs on Saint Paul Sunday, April 17.

iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

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YREKA 89.3 FM

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm

E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm

The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am

The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

April 3 · Jane Jarvis

Musician Jane Jarvis gave up careers as a producer/executive with Muzak and as an organist at Shea Stadium, to pursue a future as a jazz headliner. This move delighted of both critics and fans. Jarvis plays an original tune, "The Bouncer," and jams with McPartland on "J&M Blues."

April 10 · Loren Schoenberg

Saxophonist and music historian Loren Schoenberg is one of the preeminent authorities on jazz today. He's a prolific writer, a tireless educator, a seasoned archivist, and currently serves as the executive director of the Jazz Museum in Harlem. He joins McPartland on sax for "Prelude to A Kiss" and sits down for a two-piano duet of "I'm Coming, Virginia."

April 17 · Burt Bacharach

Composer, arranger, and conductor Burt Bacharach is a legend of American popular music. With such landmark tunes as "Alfie" and "What the World Needs Now is Love," Bacharach has charmed audiences of all ages across the musical spectrum. He sits down with McPartland for an hour of freewheeling music making and conversation.

April 24 · Earma Thompson

For over 50 years, pianist Earma Thompson has been a constant on the Chicago jazz scene. She is recognized as the reigning queen of Windy City jazz, but has spent most of her career as a dependable side



Burt Bacharach joins Marian McPartland, April 17, on *Piano Jazz*.

person. Now in her 80s, Earma has just released her first album as a leader. She showcases her bluesy style on "Back at the Chicken Shack" before joining McPartland for "Lullaby of the Leaves."

New Dimensions

April 3 · *Emerging from Trauma* with Belleruth Naparstek

April 10 · *Food For Spiritual Awakening* with Gabriel Cousens

April 17 · *Becoming Hope* with Marianne Williamson

April 24 · *When People Matter: The Federal Express* story with Roger Frock

The Thistle & Shamrock

April 3 · Jim Malcolm

For over a decade, vocalist Jim Malcolm with Old Blind Dogs have played an active part in the Scottish music scene. With their roots firmly anchored in the fertile soil of the Scottish North East, Old Blind Dogs seamlessly blend a myriad of influences into their music. And Malcolm's solo career continues to establish him as a leading performer and songwriter.

April 10 · Lowlands

From Stirling Castle's rock, to the shipyards on the banks of the Clyde, the Scottish Lowlands have always been a hive of human activity. We'll take a walk through time in the Lowlands with music from Archie Fisher, Dick Gaughan, Deaf Shepherd, Alison Kinnaird, Croft No. 5, William Jackson, and several others.

April 17 · Spring is in the Airs

For Nightnoise (Joe McKenna, Kim Robertson, Liz Carroll and Jacqui McShee) spring is certainly in the air, as well as jigs, reels, and songs. Join us for a scent of the season.

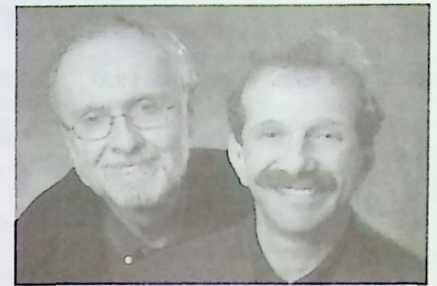
April 24 · Hands On

Old songs provide a lens through which we can view a simpler time, when manual labor filled the day. Hear of horse-drawn ploughs, handloom weavers, and coal-faced workers, with music from Davy Steele, Dick Gaughan, Christine Kydd, and many more.



Jim Malcolm and Old Blind Dog are featured on *Thistle and Shamrock*, April 3 on JPR's *Rhythm & News* service.

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

ORANGE OATMEAL

From Medford, OR, listener Russell Hicks (makes 1 serving)

1/2 Cup Water
1/2 Cup Orange juice
1/2 Cup Old-fashioned oats
1 tsp Almonds, chopped
1 Tbsp Raisins
For thicker oatmeal, add 1 Tbsp oats
2 Tbsp Apple, chopped
1/4 Cup Skim milk
1 tsp Brown sugar
1 tsp Shredded coconut

In medium saucepan, bring water and orange juice to a boil. Stir in oatmeal, almonds and raisins. Cook over medium heat for 5 minutes or until oats are softened and thick, stirring constantly. Remove from heat. Stir in apples, milk, and sugar. Serve hot, topped with shredded coconut.

Nutritional Analysis:

Calories 18% (369 cal)
Protein 27% (14 g)
Carbohydrate 20% (71 g)
Total Fat 8% (6.4 g)
Saturated Fat 5% (1.25 g)
Calories from Protein: 14%,
Carbohydrate: 72%, Fat: 14%

News & Information Service

KJSK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Sound Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "*Whad'Ya Know Quiz*," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm

Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-1:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

To be announced

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-1:00am

BBC World Service

PROFILE

From p. 18

evolution from Eugene to Ashland.

I've learned a great deal from the JPR staff. Their professionalism is surpassed only by their friendly attitude. When I showed up at JPR I wanted to "do it all," and I would like to acknowledge those who've given me a chance. Thanks to Bryon Lambert, Eric Teel, Liam Moriarty and Keith Henty for training me on everything from engineering to announcing to news production. And, thanks, Kathy Campbell, for not only being the first friendly face to greet me at JPR, but for taking a swell photo of me! Lastly, thanks to you, fellow members of JPR, who support public radio by putting your money where your ears are. You make it possible. Be it dollars or time, we all get what we give. Even though I'm volunteering a lot, I believe I'm the one who's richer. I'm honored to be part of JPR. ■

the connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners.

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DIANE REHM SHOW

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MORNING EDITION

Listener line: (202) 842-5044
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ON THE MEDIA

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<http://www.pri.org/>

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afropop@aol.com
<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

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<http://www.wfml.com>

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(415) 242-8888 · info@hos.com
<http://www.hos.com/>

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WETA-FM, PO Box 2626,
Washington DC 20006
1-800-491-8863
jhicks@wclv.com
<http://www.wclv.com/mofm.html>

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info@newdimensions.org
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THE PARENTS JOURNAL

information@parentsjournal.com
<http://www.parentsjournal.com/>

WEST COAST LIVE

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(tickets/reservations)
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Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

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Klamath Falls, OR · 541.884.L-I-V-E
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Bandon, OR · (541) 347-4723
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davisandcline.com · (877) 482-2069
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Roseburg, OR · (541) 673-4354

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Ashland, OR · lifecraftcoach.com

Lithia Artisans Market
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Douglas County Museum of History
& Natural History
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(541) 957-7007

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Mill Casino Hotel
Coos Bay, OR · 1-800-953-4800

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Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival is performing Shakespeare's *Richard III*, starring the most charismatic villain ever to command a stage, *The Philanderer*, a subversive comedy by G.B. Shaw, *Room Service*, a screwball homage to theater, made into a movie by the Marx brothers, *Ma Rainey's Black Bottom*, August Wilson's award-winning play that goes straight to the heart of the Black experience in America, and *By the Waters of Babylon*, a heartfelt story written by Pulitzer prize-winner Robert Schenkkan especially for OSF actors. Performances at 1:30 & 8 pm, backstage tours at 10 a.m. Tuesday-Sunday. OSF Theaters are located on Pioneer Street in Ashland. (541) 482-4331 www.osfashland.org.

◆ Craterian Performances presents *The Lion, the Witch, & the Wardrobe* on April 3rd. A captivating musical from Theatreworks USA, the country's most acclaimed children's theater company, four children in war-torn Britain discover a magical portal in their uncle's closet and step into Narnia, an enchanted land of perpetual winter governed by the tyrannical, cold-hearted White Witch. With the help of a wise and mighty lion named Aslan, the children fulfill an ancient prophecy and return the true king to the throne. 3 pm. Suggested ages 6-12. Adults \$13, Children (1-12) \$8. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000

◆ Oregon Cabaret Theatre presents *Forever Plaid* thru June 5th. Jinx, Smudge, Frankie and Sparky spent many an hour in Smudge's basement perfecting their smooth four-part harmonies. Their career as a 60's guy group was just getting started when they were killed in a car crash on the way to their first major gig. Due to expanding holes in the ozone layer, they are able to come back for one night only to perform the show they never got to do. This musical includes: "Three Coins in a Fountain," "Love Is a Many Splendored Thing," "Sixteen Tons," "Catch A Falling Star," and "Shanghi-La." Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ The Camelot Theater presents *Enchanted April*, thru May 2nd. This Tony Award Nominee for best play tells the story of two frustrated London housewives who decide to rent a villa in Italy for a holiday away from their bleak mar-

riages. They recruit two very different English women to share the cost and the experience and all four bloom again, rediscovering themselves in ways that they could never have expected. 8 pm Thurs-Sat; 2 pm Sun. \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main St, Talent. (541) 535-5250.

◆ Artattack Theater presents *Amadeus*, thru April 4th. Winner of 5 Tonys including Best Drama and winner of 8 Oscars including Best Picture. It is Antonio Salieri's last day on earth and he has a confession to make. The lights come up on a man in his 70's, a prominent composer of the Enlightenment, who addresses the audience directly, inviting the "Ghosts of the distant Future" to experience his final composition, enti-



The Plaids (Chad Jennings, Marc Swan, Tommy Schoffler, and James Drake) from Oregon Cabaret Theatre's production of *Forever Plaid*.

led *The Death of Mozart*; or, *Did I Do It?* This fictitious look at history pieces together actual events surrounding Mozart's life to examine what might have happened to one of the world's greatest composers. 8 pm Fri-Sat & Mon; 2 pm Sun. 310 Oak St., Ashland (541) 482-6505

◆ Oregon Stage Works presents *The Boy Who Talked To Whales*, Thursdays through Sundays, thru April 24th. Webster Smalley's prize-winning play for young people 8-12 and their families tells the story of Jerry, an ingenious ten-year-old, who learns to talk whale from a sperm whale who is hiding from commercial whalers. Can he rescue her? Not until he's led us on an almost-believable madcap romp through the corridors of international power. \$17/10 for students 6-16. Oregon Stage Works theater at 185 A Street, Ashland, (541) 482-2334 www.oregon-stageworks.org.

◆ *Paradise 4 \$Ale* will be performed April 15-16th, 8 pm. It's a common dream—leaving the rat race behind and moving to a tropical island—iala actually did it! iala's whimsical word weaving, skillful storytelling and vibrant energy tells this story. \$10-15 (sliding scale). Nuwandart Gallery 258 A St. Ashland (541) 535-3525

Music

◆ Craterian Performances presents a variety of musical productions:

Contact, on April 1st, 8 pm. This inventive "dance play," a Tony Award-winner for best musical, explores the human need for connection in three sexy, poignant vignettes. Created by director/choreographer Susan Stroman, who also helmed the megahit, *The Producers*, *Contact* features exquisite ensemble dancing and solo performances, all set to an eclectic mix of recordings. \$56-38;

Celebrating State Soloists, on April 10th, 7 pm. Craterian Performances shines a spotlight on outstanding young talent at this 4th annual free community event. Jackson County winners of the District 8 solo music competition will perform with the style, grace and skill that earned them slots in the statewide contest to be held later in the Spring. Admission is free;

An evening with Bobby McFerrin, on April 16th, 8 pm. With his zany streak, infectious love of music, and tremendous rapport with audiences, McFerrin turns his concerts into communal celebrations of sound. A performer truly in a class by himself, McFerrin is, as *The Buffalo News* puts it, "America's musical shaman-in-chief." \$58-52. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

April 15 is the deadline for the June issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Marjorie Kransberg-Talvi, violinist, and Diane Chilgren, pianist, perform the music of Maurice Ravel and Cesar Franck Friday April 29th at the Siskiyou Barn; Randy Porter performs Friday April 15th at the Siskiyou Barn in Ashland

◆ Chamber Music Concerts presents the Calder Quartet on April 8th, 8 pm. The group will perform works by Mozart, Debussy and Schubert. \$26/29 and \$5 student. At the SOU Music Recital Hall, 1250 Siskiyou Blvd, Ashland. (541) 552-6154.

◆ One World Concert Series presents an evening of music with Martin Hayes & Dennis Cahill on April 16th. Like two jazz masters exploring tunes and spinning medleys that expand and contract with intensity, this duo opens the doors of traditional music and releases it's pure beauty, incorporating the worlds of classical, blues, and jazz. 8 pm. \$27 general / 13 SOU Student or Child (0-12). SOU Music Recital Hall, 1250 Siskiyou Blvd, Ashland. (541) 552-6461

◆ The Rogue Theater presents Sons of Champlin on April 16th. 7 pm. \$25-30. 143 SE "H" St., Grants Pass. (541) 471-1316.

◆ The Siskiyou Violins present their Carnegie Hall Benefit Concert on April 16th. Students & seniors bound for Carnegie Hall perform in Medford as part of a series of benefit concerts to participate in the 2005 New York Youth Orchestra Festival. 3 pm. \$10 general admission, \$5. Tickets available for purchase at the door & at Larry's Music, 1105 N. Riverside Ave. in Medford & 211 NE Beacon Dr. in Grants Pass. First Christian Church, 1900 Crater Lake Avenue, Medford. (541) 488-8626.

◆ Gypsy Soul's 2nd Annual Spring Concert, April 17th, 7 pm. A beautiful spring-time concert with original acoustic rock and Celtic/Americana songs. \$15 advance/\$20 at door, \$10 for children (12 and under). Tickets available at SoundPeace, Music Creek and Willow Creek in Ashland. At the Unitarian Center, 4th and C Streets, Ashland. (888) 2-GET-SOUL or (425) 427-9058

◆ St. Clair Productions presents *A Concert with Priscilla Herdman*, on April 22nd, 8 p.m. As the Philadelphia Inquirer puts it: "Herdman is gifted with a rich, almost opulent timbre. She reminds one a bit of Judy Collins; both have similarly impeccable enunciation and seemingly effortless deliveries. But Herdman's overall artistry seems considerably more intimate, personal and, at times, esoteric." Tickets at Music Coop, by calling 541-535-3562 or on the web at www.stclairvents.com. At the Unitarian Center, 4th and C Streets, Ashland.

◆ Rogue Valley Symphony presents Ellington's

"A New World a-Comin'", Anderson's Concerto for Piano and Orchestra, and Holst's "The Planets" (with slides from JPL/NASA) on April 22nd-24th. Jeffrey Biegel, piano soloist. At the SOU Music Recital Hall, Ashland. (541) 552-6101.

◆ The Siskiyou Institute presents pianist Randy Porter and guitarist John Stowell on April 15th, 8 pm. Porter has performed and toured with many jazz greats. Stowell has recorded 6 albums and performed in Europe, Russia, Canada, USA and Australia. All seats \$20. Concerts at the Barn frequently sell out quickly. Seating and parking are limited and on a reservation only basis. Jazz Improvisation Workshop on April 16th, 11 am. \$5.00 students and teachers / \$10 general. At the Old Siskiyou Barn, Ashland. (541) 488-3869 or siskiyoinstitute.com



Candace Nicol's "Brecciated Time" at The Firehouse Gallery, Grants Pass

◆ Jefferson Baroque Orchestra presents its Spring Concert of Boccherini and VanScheeuwijck on April 2nd in Grants Pass and April 3rd in Ashland. Belgian cellist Marc VanScheeuwijck returns to conduct the music of Luigi Boccherini. The most brilliant of Mozart & Haydn's Italian contemporaries, Luigi Boccherini was also the greatest 'cello virtuoso of his age. His instrumental music is bold and dramatic, especially his D-minor symphony subtitled "La Casa del Diavolo" (the House of the Devil) while his sacred music is almost operatic in its intensity. \$16/12. 8 pm at Newman United Methodist Church, Grants Pass, and 3 pm at First Methodist Church, Ashland. (541) 592-2681

Dance

◆ Jackson County Community Concert Association presents *American Dance* by Rhythm in Shoes on April 21st. Dancers and musicians from Dayton, Ohio, draw on traditional forms of American music and dance. Their repertoire of innovative work yields a fusion of music and dance. 7:30 pm. \$20 at door. South Medford High School, 815 S Oakdale Ave, Medford. (541) 734-4116

Exhibits

◆ The Ashland Independent Film Festival and the Nuwandart Gallery present *Stop, Motion!—Photographs from the Festival* on April 1st-10th. 35 still photographs from festival films will be on display. Filmmakers will be in attendance at the exhibit's opening reception, 5-8 pm on April 1st. The short film *Pillow Girl*, originally created for the Museum of Contemporary Art in Denver, and an official festival selection will be screened throughout the evening. Nuwandart Gallery, 285 A Street, Ashland (541) 488-4278, ashland independent film festival (541) 488-3823

◆ The Ashland Independent Film Festival and Houston's Custom Framing & Fine Art, presents photographs taken by the children featured in the Academy Award-winner *Born Into Brothels* thru April 5th. Proceeds of all sales go directly to the children's education. 270 E. Main St., Ashland. 541-482-1983.

◆ The Living Gallery features fabric and mixed-media collages by Portland artist Candace Coleman thru April 15th. On April 20th oils and pastels of Joseph Lesser are featured. At 20 S. First Street, Ashland. (541) 482-9795. www.the-livinggallery.com

◆ The Schneider Museum of Art presents "Keys to the Koop: Humor and Satire in Contemporary Printmaking" thru April 30th. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ Ambus Art presents "Introductions," featuring art from new members and associates from April 7 through May 1. A reception for the artists will be held April 10, 1-4 pm. Historic Orth Building, 150 S. Oregon St., Jacksonville. (541) 899-4477 www.ambusart.com

◆ The Wiseman Gallery presents "RCC Art Faculty Exhibit" April 8-May 7 Artwork created by the Art Faculty of Rogue Community College. Wiseman Gallery, RCC Campus, 3345 Redwood Hwy, Grants Pass.

◆ The FireHouse Gallery presents "Brecciated Time" thru April 30th. Dimensional printed montages created from collagraph prints, solar plates, and 4-color polyester lithographs. Rogue Community College, 214 SW Fourth Street, Grants Pass (541) 956-7339

◆ Mountain Stars Quilters' Guild presents its bi-annual quilt show, "Reach for the Stars," thru May 1st. The show will feature hundreds of quilts and wearable art, demonstrations, certified quilt appraiser, classes, vendors, consignment shop, silent auction, and more. Renowned quilt artist, clothing designer and instructor,

CONTINUED ON PAGE 31

The Healing Arts

Join Colleen Pyke each Sunday afternoon when she talks with healers who are leaders in their field, whether it's conventional medicine, psychotherapy or complementary and alternative therapies.



The Healing Arts

Sundays at 5pm on the News & Information Service

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car talk



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Saturdays at 11am on the Rhythm & News Service

Sundays at 3pm on the Classics & News Service

FROM NATIONAL PUBLIC RADIO



RECORDINGS

Kurt Katzmar

Autumn in Spring Time: the Music of Gerald Finzi

One spring evening almost twenty years ago, I found myself idly rummaging through a discarded record bin at a library sale in upstate New York. I was hoping to find something by one of my favorite English pastoral composers that I hadn't heard yet: a Vaughn Williams, a Holst, or maybe a Grainger. After much flipping of dusty old squares of pasteboard, I lit on a faded record jacket with a choral work by Gustav Holst, and a piece by some other guy with an Italian name. The old vinyl LP looked pretty damaged, but for 50 cents, I took the chance that my stylus could negotiate the jagged gashes.

To this day, I will never forget the moment of revelation as I played the first cut on the old album: a work for tenor and string orchestra called *Dies Natalis* by, as it turned out, an English composer of Italian-Jewish heritage named Gerald Finzi. I had never heard of Finzi before, nor had I heard words and music that rambled its way into my soul quite as firmly and as quickly as *Dies Natalis*. I don't think I ever let the needle hit the Holst on the flip side, so transported and ravished was I with this five-movement piece by Finzi.

The work begins with a sauntering orchestra "intrada," and on first hearing, I wondered if the right LP had been in the jacket I bought. The advertised tenor didn't appear for over five minutes. Yet the swaying music, like an unborn child moving gently in its mother's womb, was irresistible, and I would not have minded if it had gone on for a great deal longer. When the tenor line is finally born ("Will you see the infancy of this sublime and celestial greatness?"), it arrives innocently, as if it had never been sung before.

That innocence is in fact what the words, by 17th Century Transcendentalist poet Thomas Traherne, are all about. Traherne, on the face of it, describes a newborn infant's wide-eyed reaction to the

world it has just entered and the humans it has just met: "O what venerable creatures! I knew not that they were born or should die...all things abided eternally." Traherne's prose poem, discovered only at the turn of the 20th century, is far more mystical than its surface metaphor, and Finzi's ambling recitative style captures the mysticism without harps or rolled gongs, as film scorer James Horner might use. It is simple, sunny, sweet. The music grows airily, organically, out of the astonishing text.

In the fifth movement of *Dies Natalis*, there is a note of yearning that seems to come from the composer himself, rather than the text. As the narrator describes the seeming timelessness of his essence and the sheer joy of existence, Finzi's violas cry out behind the singer as if to say, "Yes, some part of me recalls the untainted joy of infancy, and I long to have it back!"

The Everest LP, conducted by Finzi's son Christopher, is long out of print, but a 1996 recording with the Corydon Orchestra and John Mark Ainsley's sweet tenor evokes the classic disc admirably enough (Hyperion 66876). Included on the disc is Finzi's choral setting of Wordsworth's epic *Intimations of Immortality*, a lament for the lost joys of Traherne's state of innocence. It's a bigger, sadder work than *Dies Natalis*, full of aching melancholy.

Much of Finzi's work, joyous as it is at times, moves in a subtext of melancholy. After a second hearing of any of his vast array of romantic songs (*Thou Art My Joy* or *White Flowering Days* on Chandos 8936), or any of his shorter instrumental pieces (*Clarinet Concerto*, *Prelude*, *Romance*, all on Nimbus 5101), the spring-time walk in the English countryside first conjured turns autumnal. You can feel the leaves falling, the sun sinking and the air chilling, not ominously, but in the way that one finally accepts the loss of a love. Listen

to the final bars of his serene *Eclogue for Piano and Strings* (Naxos 8.555766) with its achingly beautiful, achingly long over 15 seconds suspension that resolves into what? Contentment? Relief? Death?

Finzi came by this sweet fatalism naturally. Before he was 18, he had experienced the deaths of his father, three brothers, and his musical mentor and teacher Ernest Farrar. By his 50th *dies natalis* he knew himself that he was dying of Hodgkin's disease. He died in 1956 at the age of 56, and *Eclogue*, never performed in his lifetime, was played at his funeral.

Finzi worked hard after his early experiences of loss so that so that nothing more should be lost. After he began to travel in the rarified circles of British music, he became a fervent champion of neglected composers, both contemporary to him and those of 18th Century England, and nurtured numerous young musical talents. He collected a 3,000-volume library of rare editions of English poetry, philosophy, and literature. In his orchard in Hampshire, he rescued the stock of several heirloom English apples from extinction.

For Finzi, the prime and the rare, whether music, poetry, or a sweet-tasting apple, were ramparts against the ravages of time. Listening to Finzi's works evokes the words that close *Dies Natalis*: "Welcom, ye Treasures, which I now receive..."

Kurt Katzmar hosts *First Concert* on the *Classics & News Service* of Jefferson Public Radio, each weekday morning from 7 a.m. to noon.



COMEDY COLLEGE

CLASSIC COMEDY

News & Information · 5 pm Saturday

ARTSCENE *From p. 29*

Rachel Clark, will present classes on Friday and Sunday. \$5/per day; \$12/ for all three days; Seniors \$3. Friday 12-5 pm.; Saturday & Sunday 10-4. At the Medford Armory, 1701 So. Pacific Hwy., Medford. (541) 821-6016 www.mountainstartquiltingguild.com



Artwork created by the Art Faculty of Rogue Community College at the Wiseman Gallery, Grants Pass

UMPQUA

Music

◆ Roseburg Community Concert Association presents guitarist Karin Schaupp on April 7th. Schaupp performs internationally as a concert soloist and festival guest. Her unique stage presence and passionate playing have inspired composers to write works especially for her. 7:30 pm. \$15. Umpqua Community College, Jacoby Auditorium, 1140 College Road, Roseburg, (541) 672-0494

◆ The Roseburg Folklore Society and David Hutchison present Martin Hayes, fiddle, and Dennis Cahill, guitar on April 15th. Hayes and Cahill work off each other like two jazz masters, exploring the tunes, spinning medleys that expand and contract with intensity. "Our allegiance is to the spirit of the moment," says Hayes, "Our primary wish is that the musical experience be one that lifts our spirits and those of the audience." 7:30 pm \$15 adv/\$18 door. First Presbyterian Church Lane and Jackson Streets, Roseburg (541) 673 0852

KLAMATH FALLS

Music

◆ Ross Ragland Theater presents three concerts this month:

The Cleveland Duo with James Umbel on April 16th. Pioneers in the chamber music world, this threesome offers the unusual instrumental combination of violin, piano and saxophone, with new music, familiar repertoire and exclusive transcriptions. 7:30pm \$18; The High School Honors Recital on April 24th; 2 pm. Top young, regional instrumentalists and vocalists display their talents in solo performances. \$12.00 The Fab Four on April 24th, 7:30pm. A rousing stage show, and loving tribute to The Beatles. \$37/32/25. The Ross Ragland Theatre is at 218 N. 7th St., Klamath Falls. (541)884-0651

Theater

◆ The Linkville Players present *Summer and Smoke*, thru April 2nd. This bittersweet exploration of love and longing by Tennessee Williams is set in Mississippi shortly before World War I and is filled with unforgettable characters who will break your heart and touch your soul. \$11-7 (\$1 off for students and seniors) The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782

NORTH STATE

Music

◆ Jefferson Public Radio and the Cascade Theatre present two shows this month: The Dallas Brass in concert on April 8th, 8 pm. Classical masterpieces, Dixieland, swing, Broadway, Hollywood and patriotic music. \$24-30.

On April 15th, musical legend, Bobby McFerrin, in concert at 8 pm. A ten-time Grammy Award winner, McFerrin is one of the world's best-known vocal innovators and improvisers, a world-renowned classical conductor, and a passionate spokesman for music education. \$50-59. At the Cascade Theatre 1721 Market Street, Redding. (530) 243-8877. www.cascadetheatre.org

◆ Riverfront Playhouse presents *Death of a Salesman*, thru April 9th, 7:30 pm Fri-Sat, 2 pm Sun. \$10-16. The Riverfront Playhouse is at 1620 East Cypress, Redding. (530) 225-4130

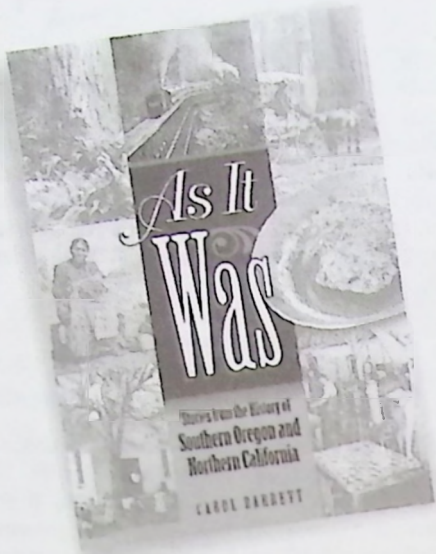
Dance

◆ Redding City Ballet presents excerpts of *Don Quixote* on April 23rd-23rd. This classic, restaged for Redding City Ballet by Cindy Michaels, retains the original choreography of Marius Petipa's Grand Pas Deux. The Cervantes masterpiece Don Quixote has a long ballet history. It is the story of the Don's quest for the Dulcinea, the woman of his dreams and the parallel the story of Basil, a barber who is in love with Kitra, an innkeepers daughter. 7:30 pm. \$15-12, children \$12-10. At the Cascade Theatre 1721 Market Street, Redding. (530) 243-8877. www.cascadetheatre.org

Exhibitions

◆ Turtle Bay Exploration Park presents "Cabinets of Curiosities" thru May 8th. The Wood Turning Center in Philadelphia has created a showing of 16 collaborations between artists and such creative partners as scientists, writers, children, and supporting craftsmen. These highly unusual interpretations of the idea of "cabinet" reconsider whether furniture must always be functional, and whether the containment of treasures and memories is function enough.

As Heard on the Radio!



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BY CAROL BARRETT

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AS IT WAS

Carol Barrett

Desertion from Ft. Crook - 1862

Before and during the Civil War, forts were scattered throughout our area to protect the white settlers from the Indians who still fought to hold their lands. Such a fort was Fort Crook in Shasta County, California.

Life at the fort was dull and tiresome. Many deserted. One such desertion was described in the Shasta Courier of October 4, 1862.

"A few days ago a sergeant was sent as escort to the mail carrier to Red Bluff. At Cow Creek he told the mail carrier that he had left his pistol at a house some distance back on the road. (He) returned, promising to overtake the mail carrier shortly. He has not been seen since."

This soldier was just one of many. At that time half of the soldiers had deserted Fort Crook. The company of a hundred was down to fifty men.

During the Civil War, 78 percent of the men serving in the Union Army were from fifteen to eighteen years old. Ages ranged from ten years old to the oldest, who was forty-four. Perhaps homesickness can be added to boredom as an explanation for the large number of desertions at Fort Crook and other isolated posts.

Joe Mazzini's Excerpts.

Homestead Act - 1862

Abraham Lincoln signed the Homestead Act on May 20, 1862.

The Donation Land Act of 1850, that had brought so many men west, offered a married man 320 acres of land. When it was no longer in effect, people resorted to 'squatting' on land to establish their claim. This was perfectly legal. Congress had passed "Squatter's Rights" laws allowing people to live on public land. Eventually, to acquire ownership, a small fee was required.

Once the entire present day United States was surveyed, a more formalized means of parceling out land was possible. The Homestead Act said that any person who was head of a family or who was twen-

ty-one and a citizen, was entitled to a quarter section of unappropriated public land after January 1, 1863.

There had been much opposition to this bill. Representatives from established states feared that their states would be depopulated as residents fled west for free land. Others feared that speculators and monopolies would get control of large sections. Those who got the biggest benefit, however, were the makers of farm machinery. Now that people held large sections of land, mechanized equipment was profitable. New Plows were manufactured that plowed deeper and wider. The McCormick reaper was designed, a twine binder and threshing machine soon followed. Barbed wire was invented and became a key industry.

One million, six hundred thousand people filed homestead claims on over 270 million acres.

The Homestead Law, Department of the Interior, BLM

Fort Klamath Supplies - 1863

Fort Klamath was established on September 5, 1863.

At the time the fort was to be set up, the towns of Jacksonville and Ashland were competing with each other to be the largest, most influential town in Southern Oregon. Jacksonville's influence was stronger and the site of Fort Klamath was selected to make Jacksonville the source of supplies for the fort. It was a poor location. Furthermore, it required a road to be built across the Cascade mountains. Rather than survey the best route, Col. Drew had his men build the road following a network of Indian trails. The distance was 95 miles and the road was only open July, August, September and October. It was completely blocked by snow the other months of the year. This poorly selected route was replaced two years later by a second road.

Mail from Ft. Klamath was delivered and sent twice a month by pony express to and from Hornbrook, California where it met the stage.

With the establishment of Linkville

(Klamath Falls) provisioning Fort Klamath began to change. Linkville received its supplies either from Yreka or across the mountains to the Bear Creek Valley and into Jacksonville, a route that roughly follows Rt. 140 today. This route was usually open the year around.

As Linkville grew, the demand for supplies both for the fort and for the town grew. The route to Yreka became increasingly important. Here there were fewer mountains to cross and snow was less of a problem. Yreka was supplied by the railroad making everything much cheaper.

Klamath Echoes, 1968



Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

ARTSCENE

From p. 31

OREGON & REDWOOD COAST

Music

◆ The Eureka Symphony presents the Raphael Trio on April 8th. Former winners of the Artists Guild Award at Carnegie Hall, the piano trio has become regulars in the leading concert halls of the United States and abroad. The Raphael Trio was named Artists in Residence at the Manhattan School of Music. 7:30 pm. Adults \$25; students \$10; children \$5. At the Calvary Lutheran Church at 716 South Avenue, Eureka. (707) 445-9650.

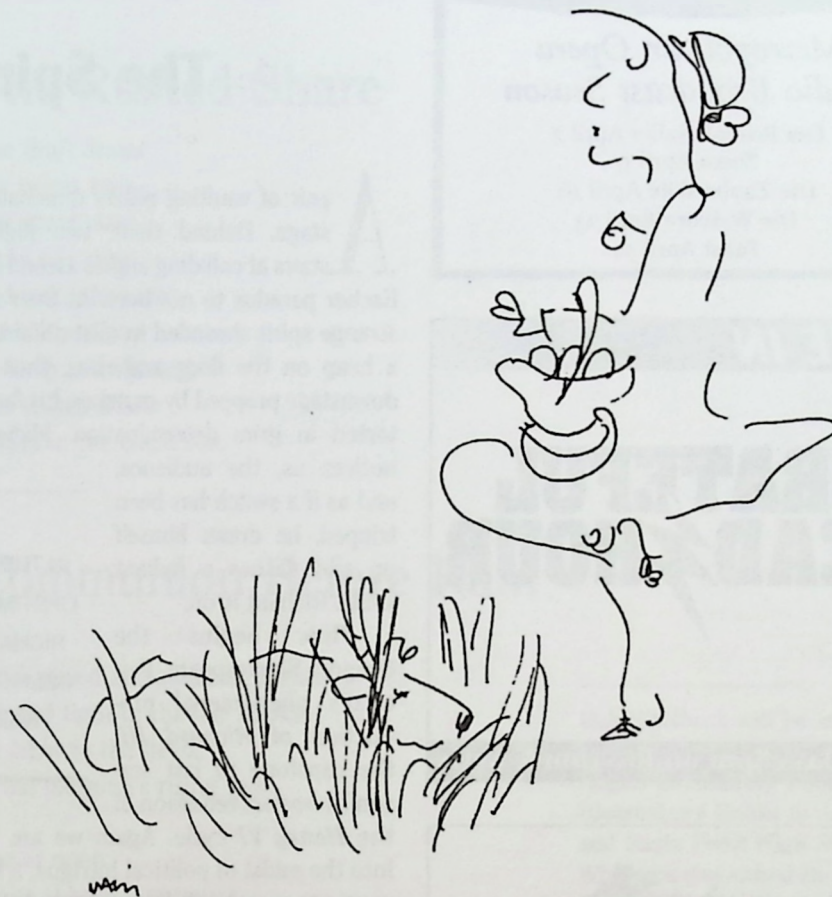
◆ The Fortuna Concert Series presents classical pianist, John Milbauer on April 9th, 8 pm. Performing a mix of exciting music from 18th century to American avant-garde, Milbauer is currently director of the keyboard program at CSU, Chico and teaches at Chautauqua Institute School of Music, New York. \$8 general; \$6 senior/student. Fortuna Monday Club, 610 Main Street, Fortuna. (707) 725-3519

◆ Friends of Music Concert Series presents The Cleveland Duo and James Umble on April 17th. 3 pm. This versatile and innovative group is comprised of two outstanding musicians from the Cleveland Orchestra and the exceptional classical saxophonist James Umble. This talented threesome has given acclaimed performances in the U.S. and in Canada. \$15 adults/\$2 stu-



LITTLE VICTORIES

Mari Gayatri Stein



DIG PRETENDING TO BE AN EASTER EGG
IN HOPES OF BEING COLLECTED.

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is Unleashing Your Inner Dog: Your Best Friend's Guide to Life (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

dents (at the door) At Calvary Assembly of God Church, 518 Fir Street, Brookings (541) 469-4243 or (541) 469-4499

◆ The Pistol River Concert Association presents Kate Power & Steve Einhorn on April 23rd, 8 pm. Guardians of Artichoke Music, the heart of the folk music scene in Portland, Oregon, Kate & Steve's songs spring from a lifetime in music. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

Exhibition

◆ The Coos Art Museum presents "CAM Biennial's Peoples Choice winner-Terry Magill" from April 2nd-May 14th. Selected as the People's Choice Award winner in 2004, watercolor artist Magill's work is known throughout Oregon and California as she frequently paints the landscapes of the west coast. \$5-Adults, \$2-Students & Seniors. Also on display is "It's

A Beautiful World" from April 8th-May 14th. A retrospective of Merrie Holbert, a distinguished member of the National Watercolor Society, American Society of Marine Artists, Watercolor Society of Oregon and Women Artists of the West. Over 100 works spanning 40 years. Coos Art Museum, 235 Anderson Ave, Coos Bay. www.coosart.org. (541) 267-3901

◆ The Humboldt Arts Council presents "The Nature of Dreams: Morris Graves & The Wildlife of the Northwest," thru June 6th. Three never-before exhibited works by Morris Graves are juxtaposed with the Humboldt Arts Council's "The Great Blue Heron Yogi and The Great Rainbow Trout Yogi in Phenomenal Space, Mental Space, and the Space of Consciousness." This exhibition explores Graves' interest in the varying states of consciousness through the wildlife of the Northwest. Morris Graves Museum of Art 636 F St. Eureka (707) 442-0278



THE METROPOLITAN OPERA

Metropolitan Opera Radio Broadcast Season

Der Rosenkavalier April 2

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Die Zauberflöte April 16

Die Walküre April 23

Faust April 30



THEATER AND THE ARTS

Molly Tinsley

The Spirit of War

A pair of vaulting pillars dominates the stage. Behind them two flights of stairs at colliding angles ascend like an Escher paradox to nowhere. At their foot, a strange spirit shrouded in mist unfolds from a heap on the floor and rises, then limps downstage propped by crutches, his face contorted in grim determination. Midway he notices us, the audience, and as if a switch has been tripped, he draws himself up and flashes a radiant smile. Richard is on.

Thus begins the Oregon Shakespeare Festival's phenomenal production of *Richard III*, the capstone to last season's two-part rendition of the *Henry VI* cycle. Again we are thrust into the midst of political intrigue, a bloody merry-go-round of Richards and Henrys and Edwards it takes a chart to keep straight. But the advance this history play represents over its prequels is astonishing. Somehow between 1592 and 1593, Shakespeare transformed an event-driven chronicle to the focused scrutiny of a central character. Instead of history making man, he gives us man making history.

As directed by Libby Appel, the OSF's strong cast deepens and enriches this transformation. At its center is James Newcomb's indefatigable, complicated Richard. In the performance of a lifetime, Newcomb pushes Richard's melodramatic self-consciousness into wild new territory. His Richard is delighted to let us in on his machinations; he basks in our laughter. He seduces all the important characters in the play, but every time he engages us directly in soliloquy, inviting us to share his disdain for them, we are being seduced as well. Then every so often, one of his masks drops and we glimpse the tortured misfit underneath. We could almost lose sight of Richard's villainy, so entertained and intrigued we are, wondering who this man is.

As the action begins, the Lancastrian King Henry has been executed, his son and heir Edward, murdered, and Edward IV, first son of the Duke of York now wears the crown. But the War of the Roses is not really over. Henry's bereft and deranged Queen Margaret (Robin Goodrin Nordli) and his widowed daughter-in-law Lady Anne (Laura

Morache) still roam the court, the former delivering curses, the latter, lost in grief. And as Richard's opening monologue reveals, the unbridled violence of that civil war has not been extinguished. Though everyone else is pretending harmony and peace, it still burns in

Richard's empty, hardened heart.

There's a personal reason why Richard keeps alive the communal hatred. He pays a heavy price for peace. When others are making love instead of war, the deformed Richard is left out: there is nothing to distract him from that miserable bitterness we caught in the opening moments of the play, no adrenaline rush of combat to block the pain of disability and self-hatred.

At several points, Newcomb allows this pain to break Richard's smooth, congenial surface. His ailing brother, the King, grasps his shoulder for support, and Richard, clearly hurting, struggles to remain upright. His nephew, the young Duke of York, played with mischievous sparkle by Kyle Barnes, leaps on his shoulders, and under the weight, Richard collapses. Newcomb gives a furious glare then assembles an expression of blank indulgence, but not before an instant of helpless pain.

We witness a similar process at Richard's coronation, in a scene so brilliantly conceived I can't wait to see it again. Richard descends the stairs straining to drag an expanse of velvet train. The burden is too much. He falls to his knees with a horrible grimace, recovers, and staggers forward. The

TUNE IN

GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News



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crown is slightly over-sized, and when his train is removed, he must perform the rest of the scene in what look like silver longjohns. Everything reads inadequacy and darkly underscores the futility of his achievements. They have not transformed him. He is still the misfit. Rather than be overtaken by despair, he converts it to anger. Suddenly it's all Buckingham's fault that Richard is stuck being Richard, unloved and unloving, and soon another head will be made to roll.

But to give Richard psychological depth is hardly to offer that tired excuse for him, that there's no such thing as a bad boy. To make him pathetic doesn't make him less terrible. What it does do is make it harder for us to dismiss his actions as the semi-fictional exaggerations of melodrama.

The more Newcomb's Richard overacts, the more outrageously he spins events, the more damning becomes the gullibility of those around him. Teamed with his campaign manager Buckingham, played by Michael Ehlich with a chilling, teeth-bared grin, he brandishes a prayer book and feeds "the people" scary rumors, telling them what they want to hear, or what they are so afraid not to hear that they surrender their common sense. Meanwhile, we look on with horrified recognition: Richard's divided land becomes ours, where truth is hostage to power and peace merely a holding position between wars.

Richard III ends of course with Richard dead and England in the hands of the victorious Richmond, soon to be Henry VII. Danforth Comins is virile and charismatic as the monster-slayer, pledging "perpetual peace" now that this one "bloody trial" of war is over. But Appel knows better. She has appointed the four women—Henry's Queen Margaret, Edward's Queen Elizabeth, Richard's Queen Anne, and the Duchess of York, mother of Edward and Richard—as a haunting chorus to lament the cyclical persistence of violence. They introduce the play with a litany of killings, and they are there to end it on the same note. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

Rob Whitbeck

The Rusted Share

The draft draws
the traces taut.
The great mare
tucks her chin
and pulls the earth
open. The clean furrow
is damp and shining.
The rusted share
silvers in the black soil.

Communion Before Rain

With gloved and sweating hands
gripped tight to the hay hooks,
we labor in the fields,
in the morning's rising heat.

And at noon,
in the shaded farmhouse,
our hands link
under the round oak table
quietly into a circle
of grace.

Pink babies, gnarly fingered old men,
bachelors, spinsters,
lovers, widows, a common strain
of faces.

Like the wind beaten trees of the canyon
waxing on the downwind side,
we stay downwind
of time. We don't have much,
but we have a purpose.
Out under the fierce sun
there is hay to move
before rain.

Rob Whitbeck will be in the Rogue Valley in April, reading at Rogue Community College, Bloomsbury Books in Ashland, and Eagle Point High School. Whitbeck was raised in Springfield, Oregon, and studied intermittently at state universities, as well as Albrechts Universitat in Kiel, Germany. For much of his adult life he has worked in rural Oregon, currently on a small farm near the John Day River. He has published poems in numerous journals, such as *Blue Collar Review*, *Coal City Review*, *Fireweed*, and *Portland Review*. This month's poems are from his book *Oregon Sojourn* (Pygmy Forest Press, 2001).

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry
editors
126 Church Street,
Ashland, OR 97520.

Please allow two to four weeks for reply.

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GOODS

LAMENTING LOST FATHERS: ADULT DAUGHTERS SEARCH FOR THE MESSAGE OF THE FATHER
(Universe Publishing ISBN 0595315704) by
Rosemary Dunn Dalton, LCSW. A compilation of
father/daughter stories, plus a psychological presen-
tation. 488-2637.

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SPIRITDANCE COMMUNITY DANCE JAM. Come Dance & Play to World & Afrobeat, Trance, Tribal, Funk, etc. in a friendly, smoke-free environment. The DanceSpace, Ashland. 1st & 3rd Sat. Eves. 8-11 pm. \$7. Call Ken 541-301-5006.

MORTGAGE LOAN PROGRAMS AVAILABLE for first time buyers, move-up buyers, second homes, vacation homes, commercial and investment properties. Call Petra Barrett, experienced loan officer at Mission Hills Mortgage (541) 659-9560 or pbarrett@mhmb.com

SHASTA ART FESTIVAL & FIDDLE JAMBOREE. A Mother's Day tradition May 7 & 8. 8:30 AM - 5:30 PM. Arts, crafts, food, music, family entertainment. 3 miles west of Redding. Please use free shuttle bus from Shasta High School. Admission \$4, under 8 free. Call 530-243-5399 for more information.

DIGITAL PHOTOGRAPHY WORKSHOPS- from novice to advanced conducted by Southern Oregon Photography Assn. in Medford on Saturday, April 25. Three professional photographers lead the day-long event. Cost is \$25. More information at 541-772-7693.

YOGA Monday & Wednesday 9:00-10:30 a.m., Redding Ballet Academie downtown Redding, near historic Cascade Theatre. Alignment & breath to create balance & deepen awareness. Individual attention. \$10 per class. 530-515-0707. CYT Lisa Dice.

WHISTLING DUCK FARM Community Supported Agriculture Program. Join us for our 14th season! Receive fresh local certified organic produce weekly May - October. Deliveries to Ashland, Medford, Klamath Falls, Grants Pass and the Applegate. www.whistlingduckfarm.com 541-846-0494.

Jefferson Monthly Classified Ad Order

Category: ☐ Property/Real Estate
(for rent, for sale)
☐ Goods (for rent,
for sale, wanted)
☐ Services

Copy (not to exceed 35 words – phone number counts as 1 – please print clearly or type.)

YOUR NAME/BUSINESS

ADDRESS

DAYTIME PHONE

Payment enclosed:\$16

Number of issues:

Total:

A Jefferson Monthly classified ad can help you rent a home, sell a car, or tell people about a service you provide.

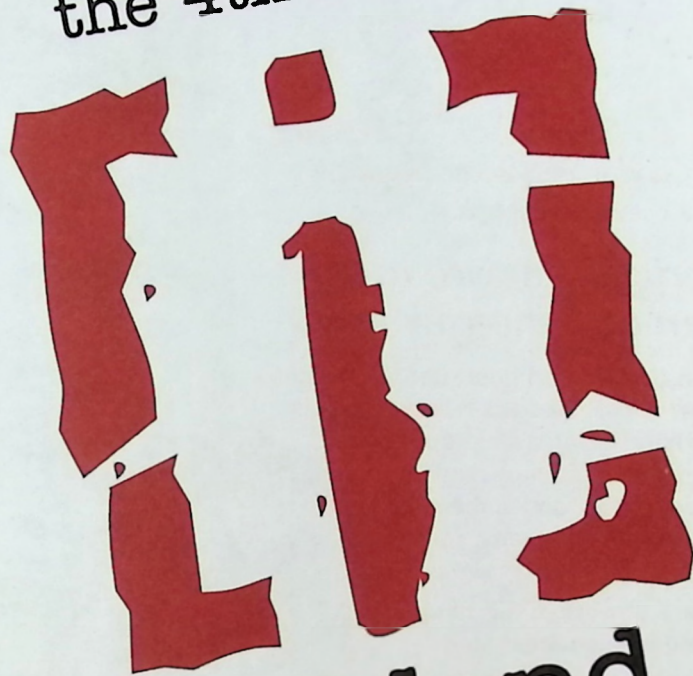
*Each month approximately
9,500 people receive the
Jefferson Monthly in 11
counties of Southern Oregon
and Northern California.*

All ads may contain 35 words or less and cost \$16 per issue.

All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month preceding the issue in which you would like the ad to appear. For example, the deadline for the May issue is April 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

the 4th annual



ashland
independent
film
festival

March 31 – April 4, 2005
Varsity Theatre

80+ films on 5 screens in 5 days

opening night reception | meet the filmmakers
awards ceremony and party

Members pre-sale March 14 and 15 – General public sales begin March 16
Members also receive early entry and VIP Box Office.

www.ashlandfilm.org | 541.488.3823





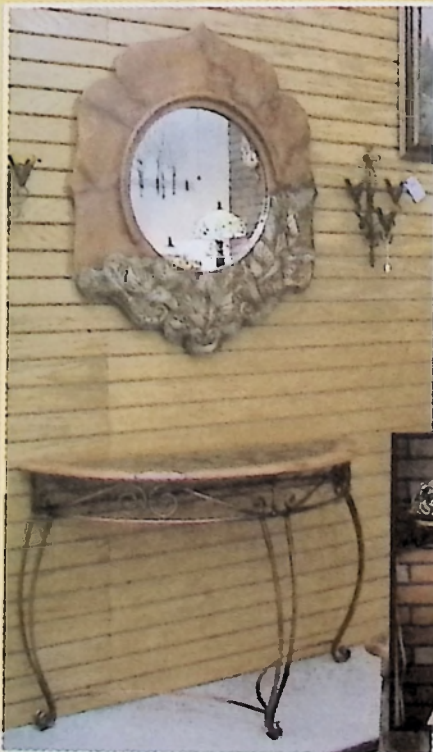
535-3580

Experience Mexico in this warm and cheerful store.

Full of original art and home decor, elegant hand-blown glass, vases and natural terra cotta pottery, hand-painted sinks and tiles, original oil paintings, rustic carved tables, and authentic Mexican jewelry.

See photographs of the artisans at work in this unique and lovely import store.

The Shoppes at Exit 24



Studio Art Glass



FINE GIFTS & HOME DECOR
541-512-1076

Stained Glass Windows
Lamps · Candles · Cards
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And much, much more

The Shoppes at Exit 24



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